COLLEGE ART JOURNAL

MARCH, 1946 CONTENTS VOL. V, NO. 3

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departments flourished largely by grace of the elective system and little thought was given to integrating their specialized courses with the general purposes of a liberal education. Today enthusiasm for the study of art in colleges, however, is strongly influenced by the general desire to re-integrate liberal arts education and to increase respect for all humanistic values.

The integrating possibilities of the nonprofessional study of architecture are not always realized, perhaps because the professional training of architects is provided in special vocational schools. Study of the more individually expressive arts, painting, sculpture and music, is often thought to have unique value as a counterweight to the extremely verbalized approach characteristic of most other college courses. These arts certainly do offer training of the imagination and the emotions; they also provide direct contact through the eyes and the ears with original material. But there is likely to be a confusion here between the humanistic study of art or music proper to a liberal arts college and the amateur practice of these arts of which the value is more personal than cultural. Architecture can hardly be practiced by students as "creative expression," but it offers in itself a balanced complex of cultural elements, since it it at once a practical technic and an art of form. Moreover, while architecture is more directly responsive than the other arts to economic and other social conditions, it also provides powerful imaginative symbols of human ideals. In houses, various basic emotional needs of the individual find expression; in public edifices and religious structures the general values and spiritual aspirations of the community are given three-dimensional form.

Monuments of architecture are complex "assemblies," multiple artifacts, the results of the most elaborate and highly organized production processes known to their respective cultures. The study of architecture can be therefore, a preparation for the understanding of all the products of our civilization which present complex three-dimensional aspects, whether they be works of art, of the crafts, or of industry. The study of any of the visual arts provides among other things, a training in the use of the eyes, exercises in "visual semantics," as it were. But the study of architecture offers, as well, a more complicated training, since it is perpetually concerned with objects in three dimensions which have interiors, *i.e.*, "space," as well as exteriors, and which are produced by the skillful juxtaposition and organization of a large number of separate parts. Thus the adequate apprehension of buildings develops organic, structural, and spatial senses for which the sense of sight is but the vehicle. The study of architecture should include training in reading plans and sections, the conventional graphic devices by which the opaque mass of a building (or any other elaborate solid object) is made clear in its full structural and functional complexity. Courses in engineering, dealing more technically with these concepts could serve this same purpose. But engineering courses are too specifically vocational and too limited with regard to those types of apprehension of form which give the richer sort of training needed by liberal arts students. In the study of architecture the geometrical, structural and functional apprehension of form should never be divorced, as in engineering, from the apprehension of form as form and of form as a vehicle of expression and imaginative meaning.

The study of architecture in the liberal arts college, like any other humanistic discipline, should look both backward and forward. On the prospective side the study of architecture should prepare students to play a responsible part in the various architectural decisions that they will have to make, both as individuals and as members of groups, in their mature life. For women students courses in contemporary domestic architecture can be particularly effective. Girls readily apprehend the immediate background of twentieth century domestic architecture in terms of familiar personal experience. From an analysis of their grandparents' and their parents' homes, considered as specimens of American house architecture of the 1900's and of the '20s, respectively, they can be led to a broader but still intimate grasp of general developments during the last two generations. All the natural interests of girls of twenty in the homes that they expect shortly to be setting up are stimulated and enriched by such an understanding, particularly if the course culminates in the preparation of an actual sketch project of the house each girl would like some day to build for herself.

But courses concerned with contemporary architecture should be balanced by a serious study of the architecture of several epochs of the past. It would be most unfortunate if the predilection of our students—and doubtless of many of their professors as well—for investigations of the present and its immediate antecedents were not balanced by study of the building production of various cultures distant from us and from one another in time and space. The study of alien civilizations can be made very real through contact with their architectural monuments. These cultural remnants can be made almost as tangible to our students as if they were a product of our own day and country. On the basis of such familiarity with the monuments of the past the best students will attain to a sort of triangulation in time; at the very least, the narrowness of temporal parochialism can be broken down.

Courses in architecture given in liberal arts colleges should not be preprofessional in character. There is, of course, no reason why those students who expect later to enter graduate schools of architecture should not take courses intended for liberal arts students in general. The most useful preprofessional courses, however, for those planning to study architecture professionally are rather different today. On the one hand, courses in mathematics, in the physical sciences and in social science are needed to provide skills and factual information which will be required later; on the other hand, courses in visual arts or in music or literature, for which there will probably be little time in the graduate school, are important as stimulants to the imagination and the emotions.

It is sometimes assumed that a broad historical approach to any of the arts is necessarily a limited one, not conducive to "appreciation." Certainly, there are ways in which the arts can be approached "critically" or "appreciatively" without studying the monuments in chronological sequence. But these approaches are of little value to students whose minds are not already well stored with remembered images of many periods. In studying modern architecture in their own country students will have some automatic comprehension both of the social context in which present-day buildings arise and of the intellectual content which is at least tacitly present even in the humblest cottage, although even the contemporary scene must be explicitly analyzed and explained historically before its important elements are clearly recognized by adolescents. But when it comes to studying the architecture of the past much effort has to be made, for instance, before Protestants grasp the actual uses for which medieval or baroque Catholic churches were designed or plain American citizens accept as credible the formalized court life which was housed in the palace of Versailles. Works of architecture as diverse as the pyramids and seventeenth century American farmhouses *can* doubtless be appreciated purely as abstract forms without inquiring into the ideas about death and the ideas about life that they express so accurately. Indeed, to the practicing architect, various architectural forms may offer suggestions which can be utilized without much knowledge of their cultural meaning. But to the liberal arts student the monuments of architecture, as the concrete remains of cultures long past, are most valuable as a means of making those cultures seem real, and this will hardly happen unless there has been a fairly detailed examination of restricted groups of monuments in sequence with full emphasis on the social context and the expressive content as well as of the material monuments themselves.

In introductory courses covering sketchily the whole range of art it is appropriate that architecture should receive the same treatment as painting and sculpture. But such courses can provide only a sample of what the proper study of architecture in the liberal arts college is capable of giving. Rather than acquiring a sketchy outline covering the various great cultures of the past it would be of more value to a student to have rather detailed knowledge of one remote period such as classical Greece, or medieval Europe, and of one relatively recent epoch, such as the American Colonial period or the European nineteenth and twentieth centuries. Once the student has understood the subtle interrelations that exist within each period, he should be able to transfer that comprehension to relations within other comparable cultures. Of course, different types of analysis are required in different periods. To consider only the single aspect of structure, the emphasis in a nineteenth century American course might be on two forms of articulated structure, the wooden balloon frame in houses and the metal skeleton in skyscrapers, for example, while in a medieval course the emphasis would fall on masonry structure, and the vaulting of churches. But the relation of form to function and structure would need to be carefully studied in both cases and be presumptively valid for other fields as well. In all periods, moreover, it is important that architecture should not be treated as a collection of individual buildings but that urbanistic developments, the planning of towns and cities, should receive far greater emphasis than they have thus far received in this country.

In courses concerned with the architecture of the distant past or of distant lands students cannot study the actual monuments. Regardless of the intrinsic worth or lack of worth of American building production of the last hundred years, it is therefore important that all students should have an opportunity to study real buildings in their own environment systematically and, if possible, sympathetically. It is doubtful if an unguided visit to modern buildings supposedly designed in the Greek, Gothic, or Renaissance styles would be of much help in understanding the great styles of the past, since in every important quality the authentic is so essentially different from any imitation. Such buildings should be studied rather as monuments of the period in which they were built. But actual buildings of some sort must be examined in order to train the eye to read intelligently the photographs and graphic diagrams through which the monuments of the past must be studied. The buildings accessible for field trips or vacation visits will vary in different areas. In the East, the South and the Southwest the country is architecturally rich. This problem will have to be worked out according to the adaptability of local examples to the needs of a particular course.

Should there be prerequisites for architectural courses? Alas, whatever the student needs in the way of special skills will ordinarily have to be given him as the courses proceed, although one architectural course may properly be made a prerequisite for another. As for all humanistic studies a previous knowledge of general history is most valuable. But with the increasing emphasis upon modern times in the social sciences, it is likely that for many students the greater part of their historical knowledge will come from their history of art courses. Some conceptual knowledge of descriptive geometry and mechanical drawing is extremely desirable as well as the rudiments of free-hand drawing. Many high schools offer mechanical drawing, though students pursuing a college preparatory course rarely have time to take it. Fortunately the beginner can acquire a modest grasp of the mathematical implications of plans, sections and isometrics as the architecture course proceeds. But wherever possible a mechanical drawing course should be set up in collaboration with other interested departments. As to free-hand drawing, students in architecture courses often learn on their own to make quick sketches from lantern slides without any previous training and such graphic notation is more important for their purposes than the ability to make finished drawings. Many other sorts of special knowledge are useful to the student, the rudiments of mechanics, for example; but it would be absurd to expect all liberal arts students to pass these preliminaries before taking an architecture course.

What should be the relation between architecture courses and other art courses? In any architecture course the painting and sculpture of the period covered should be frequently referred to and adequately illustrated. In some periods, indeed, the other arts hardly have independent existence but were practiced chiefly as adjuncts and embellishments of architecture and so must be very fully treated as an actual part of the architecture. Major students should be advised, if not required, to take courses in other visual arts and in the music and literature of the period, the country or the topic where their interest centers. Students who are majors in the social sciences or in literature will often find courses in architecture of particular value in rounding out and providing a concrete background for the highly verbalized knowledge of those fields. If we are to turn away from the elective system toward more carefully planned liberal arts curricula, architecture courses might indeed be seriously considered, along with so-called "humanities courses," as instruments of integration. For in architecture, the world of fact, the world of form, and the world of the imagination have always existed in the closest synthesis.

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ART, SCIENCE AND THE HUMANITIES IN THE COLLEGE CURRICULUM[1]

I. The Scope of the Problem

By John Alford

THE symposium of which this and the following papers are the parts has one very general and two more particular occasions. The general occasion is the habit of assuming the unique validity of scientific criteria, to which several centuries of accelerating technological progress and fifty years of expanding technological training have brought large numbers of people with claims to a general education. The mechanistic assumption—the assumption that all sequential events are describable in the terms of mathematics and mechanics—has had such staggering consequences in the successful analysis, controlled repetition and economic modification of the patterns of physical nature, that the major fact has been obscured that the whole process of analysis and control, the immense and still swiftly expanding structure of scientific knowledge and technological achievement, is itself the product of categories of being and activity eliminated by postulate from the physicists terms of reference—the categories of purpose and intelligence, the category of value. Nor can a lack of agreement among theorists about the nature of the relation between these categories eliminating any of them from the world of "reality," though the entertainment of one conception or another may influence a moral disposition or attitude.

These may be philosophical truisms, but their repetition is called for by the ever increasing pressure of scientific technology on educational administration, and by continuing statements implicitly or explicitly asserting the unique and universal validity of mechanistic criteria, in the general press and even in this JOURNAL.

For instance, almost as I write, Dr. Julian Huxley has landed in

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[1] EDITOR'S NOTE: The idea of this symposium was presented by Professor John Alford last year in a letter to the editor, including names of possible contributors. When Dean Buchanan and Professors MacCallum and Pepper agreed to contribute articles, Mr. Alford was persuaded to serve as a guest editor. The editor wishes to thank him for his generous collaboration as well as his success in adding to our materials, a discussion which we deem of substantial interest to many of our readers.

New York from England and been interviewed by PM (Dec. 16, 1945). He is reported as being asked " 'if scientists could invent something as fantastic as the atom bomb, why didn't they invent something that would remove greed and selfishness and intolerance from man?' 'The answer to that is easy' Huxley said. 'Man is the most complex mechanism with which scientists have to deal. The atom bomb is in the field of physics, the easiest field of science. Next you have chemistry, and then you have biology, which deals with man and is the most difficult field of science.' Huxley was called away then, but an American scientist told us, 'Scientists could cure greed and intolerance and so on in man, if they had the money. Look at the amount of money that was turned over to the atom bomb.' " We need not dwell on the assurance of "an American scientist" that he "could cure greed and intolerance and so on in man" for some measured sum of money. What is of much greater importance is the preceding statement (characteristic of popularized science but not of philosophy) that the problem is serious only because of man's mechanical complexity. For this is dangerous nonsense. It is nonsense because the existence of the will to cure is inconsistent with the mechanistic premise on which the hypothesis of cure is based; and it is dangerous because, implicitly denying that the source of this will is the purposeful, esthetical and ethical nature of man, any such statement tends to strengthen the imaginative hold of the dogma of "scientific materialism" or of the universal validity of sensory and quantitative criteria, on a generation bemused already by the cults of sensuous novelty, of number, power and size.[2]

The pressure of technological and vocational courses on liberal education is a familiar enough topic in this JOURNAL. The claims of art and of art history as liberalizing factors in the college curriculum have been stated with clarity and authority on numerous occasions, most notably in the paper of Dr. Morey on "The Fine Arts in Higher Education" (C.A.J. III, 1), in the "Statement on the Place of the History of Art in the Liberal Arts Curriculum" by a committee of the C.A.A. (C.A.J. III, 3), and with a little less distinction between liberal and professional purposes, in the parallel "Statement on the Practice of Art Courses" by a second committee of the Association (C.A.J. IV, 1). Yet, cheek by jowl with this latter statement, there appeared a paper by Mr. Samuel Cauman entitled "The Science of Art History" which is characteristic of that confused disvaluation of any mental processes to which the name "scientific" cannot be distinctively applied. For the author passed, without apparent recognition of any inconsequence, from a claim that *art history* should share with science a responsibility to verifiable fact (a claim nobody would basically dispute and whose implication and limits are discussed by Mr. Clifford Amyx in an article appearing in the next issue of the JOURNAL), to a statement that "the new youth is going to ask of the teacher of philosophy, of literature, of art, precisely what it asks of the teacher of physics, which, whatever claims "the new youth" may or may not make on philosophy and the teacher of philosophy, is equivalent to asking the artist and teacher of art to abandon his personalistic method of discourse in favor of a method developed for purposes essentially different from and inconsistent with those of the expressive arts.

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[2] The newspaper report here quoted is a typical expression of the common mechanistic dogma. It is a misfortune that, through the hastiness of an unconsidered statement or by inaccuracy of record, the dogma is attached to the name of Dr. Huxley, who has frequently been at pains to make precisely the distinction between scientific and humanistic criteria which is urged in this symposium. See, for example, the concluding paragraph of the chapter on "Scientific Humanism" in *What Dare I Think?* New York, 1931.

Mr. Cauman's paper provided the first of the particular occasions to which reference was made at the beginning of this article. It is proper, I think, to realize of what a tissue of inconsistencies and contradictions his argument was composed, and Mr. Pepper leaves no doubt on that score at the end of his contribution to the symposium. But we may feel, perhaps, that Mr. Cauman's case is really better than he himself made it, not simply in the narrower application of his argument to historical method, and in no wise because the purposes and methods of science and the esthetic and personalistic arts can be equated and interchanged, but because, in our present condition of culture and education, the various purposes are at best unarticulated into any general system, and at worst actively opposed to one another; and because if the responsible student (in or out of college) has to choose between a developing scientific-technological discipline impressively efficient at economic short range, and a traditional aesthetic-humanistic discipline of uncertain contemporary relevance, it is easy to predict that his choice will continue to develop towards some kind and level of technological training and habit, and away from the "liberal" humanities and arts.

To what extent is this an inevitable tendency? The weakness of the humanist's case in the current educational debate has not been in the nature or lack of intelligibility of his basic purposes, but rather, I would suggest, in a failure adequately to relate his criteria and his methods to the world in which the student lives, apart from the classroom and the lecture hall. The revolutionary world of mechanism and technology is remote in scale and in sensuous pattern, as well as in habitual postulate, from any cultural world of the past. And it is exciting in its variety, its power and its promise. To youth, these are definite and legitimate assets. If they are unstable without the controls of a traditional ethic and a common cultural reference (as experience and reflection convince us), still the ethic and the culture must have clear or demonstrable relevance to the world of "now" in order to function in the organic and generative working of the student's mind. This is not a plea for academic concentration on the "modern" field in art, in letters, in philosophy, or in any other branch of cultural study. It is, however, a plea for ultimate contemporary focus, and more especially for continued study by members of the College Art Association of the particular relation of their field of competence to the *whole problem* of educational coordination.

ON THE HARVARD REPORT

For this undertaking the report of the Harvard Committee on *General Education in a Free Society*[3] sets an example and provides a framework, and, though it had not appeared in time to invite the comments on it of fellow contributors, its publication is the more important of the particular occasions to which I would like to relate this symposium. For here is expounded the general context of the developing educational circumstances of American society, from which the major curricular problems derive and to which they must be related. From the outset the major problem is not seen simply as the preservation in colleges and universities of a tradition of humanistic disciplines against the pressure of vocational interests and technological specializations, strongly as that need is stressed, but rather as the maintenance and recovery of a measure of common competences and understandings among all men, such as effective membership of a free society demands. "Why" the committee asks (p. 5) "has this concern become so strong in late years? Among many reasons three stand out: the staggering expansion of knowledge produced largely by specialism and certainly conducive to it; the concurrent and hardly less staggering growth of our educational system, with its maze of stages, functions, and kinds of institutions; and not least, the ever-growing complexity of society itself. . . . The question has therefore become more and more insistent: what then is the right relationship between specialist training on the one hand, aiming at any one of a thousand different destinies, and education in a common heritage and toward a common citizenship on the other?" The importance is noticed (p. 7) of the enormous increase not only in the total population and the total number of students, but in the proportion of actual to potential students at each educational level. "In the seventy years between 1870 and 1940 the population slightly more than tripled. But in 1870 some 80,000 students were enrolled in secondary schools and 60,000 in colleges, whereas by 1940, 7,000,000 were enrolled in the former and 1,500,000 in the latter. . . . Thus, while the general population was increasing three times over, the enrollment of high schools was being multiplied about ninety times and that of colleges about thirty times. And the end is not yet."[4]

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[3] Cambridge, Mass.: Harvard University Press, 1945.

Moreover, ". . . in 1870 three fourths of those who attended high school went on to college. The high school's function was therefore clear; it was quite simply to prepare for college. . . . The result was that the curriculum, if narrow and rigid by modern standards, was compact, testing, and absolutely clear in its intention." "But by another seventy years" (p. 8) "how great was the change from this decorous, self-contained system. The ninetyfold increase in numbers observed above . . . was of course the controlling fact. But had this increase, vast at it has been, meant simply a ninetyfold multiplication of the old plan and kind of schooling, it would have been comparatively minor. Far outshadowing in importance this mere numerical increase is the gradual change which it has brought about in the whole character of the high school and in its function toward American society. This more significant, more inward change has followed quite simply from the fact that, instead of looking forward to college, three fourths of the students now look forward directly to work. Except for a small minority, the high school has ceased to be a preparatory school in the old sense of the word. In so far as it is preparatory, it prepares not for college but for life. . . . This mighty and far-reaching fact in itself gives rise to one of the main themes of this report: how, given this new character and role of the high school, can the interests of the three fourths who go on to active life be reconciled with the equally just interests of the one fourth who go on to further education? And, more important still, how can these two groups, despite their different interests, achieve from their education some common and binding understanding of the society which they will possess in common?"

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[4] Compare Mr. Cox's trenchant summary of the responsibilities of the art department of the University of California, Los Angeles; "we have to realize that art no longer filters down like a gentle dew from aristocratic heavens, but grows up raw and lush from democratic soils. . . . Students seek what we might call an operative aesthetic—something they can use in life's inescapable choices and decisions which no dialectical ingenuity can avoid." Thomas Munro, ed. *The Future of Aesthetics*. Cleveland Museum of Art. 1942, pp. 60-61.

So closely, indeed, does the committee interlock these two links of the educational chain that it is impossible to separate their formulation of the theory of post-secondary general education from the theory for the secondary schools. In specific reference to Harvard they affirm that "general education in the colleges" should be viewed "as a continuation of a process that started in the schools. . . . We assume that it will be carried forward on a much more advanced level, but we also assume that the educational values and the aims in the several stages of the process remain the same" (p. 204).

On "the profusion of courses in the modern high school" the committee comments (p. 11) in a manner illuminating beyond the range of their immediate intention: "its justification is by no means wholly practical: simply to fit young people for various kinds of jobs. The justification is quite as much one of method: to meet students on their own ground, to draw on their experience, to appeal to their hopes, and, by recognizing the influence of circumstance, to mitigate it. Manual training, business training, work in mechanics and agriculture, courses in health and home economics—these and a thousand more functional adaptations of the older disciplines . . . all reflect in part at least the search for the right means of influencing the great mass of students who, through bent or background or both, learn little from the conventional studies."

"Put thus (p. 12) as the reflection of modern life, this growth of the curriculum raises again, but more clearly now, the main problem of this report. . . . Democracy, however much by ensuring the right to differ it may foster difference—particularly in a technological age which further encourages division of function and hence difference of outlook—yet depends equally on the binding ties of common standards. It probably depends more heavily on these ties than does any other kind of society precisely because the divisive forces within it are so strong. . . . Again, the fact that some students prolong their education far beyond high school, while the great majority do not, could become—to some extent has already become—a strongly dividing force. . . . But to see these difficulties is to grasp more firmly what must be the character of general education. It must be at once, as it were, horizontal, in the sense of uniting students of similar ages, and also perpendicular, in the sense of providing a strand that will run through both high school and college, uniting different ages." And not merely different ages, but different abilities also. For if the college is reserved for the higher education of the relatively gifted, the school is also responsible for the education of the masses. "Jointly these opposite needs evidently point to one solution: a scheme of relationship between subjects which shall be similar for all students, yet capable of being carried out for different students. Within it there must be place for both special and general education: for those subjects which divide man from man according to their particular functions and for those which unite man and man in their common humanity and citizenship" (p. 32).

Any summarization of what is already a summary of an immensely complex situation must do gross mischief to the combination of lucid analysis and subtle synthesis that characterizes the report. Nevertheless, at the risk of utter desiccation or distortion, some sketch or plan of the total structure is imperative if we are critically to consider the place and function allotted to the arts.

No suggestion is made for this reduction of "the vast diversification already dwelt on, of schools and colleges and courses within them" (p. 92), except (by implication) as the modification of schedules would be necessary in order to provide occasion for the proposed core of general education. This in high schools should amount to about one half (p. 99), and in college (in so far as the proposals for Harvard College are to be taken to indicate a general recommendation) to more than a third (p. 190) of a student's time.

THREE AREAS OF GENERAL EDUCATION

General education, as expounded by the committee, can be characterized by common knowledge ordered by criteria and processes which are distinctive to the areas of thought. "Tradition points to a separation of learning into the three areas of natural science, social studies, and the humanities" (p. 58). And it is in conformity with these areas that the curriculum in general education is divided into about three equal parts (p. 100). "The study of the natural sciences looks to an understanding of our physical environment, so that we may have a suitable relation to it. The study of the social sciences is intended to produce an understanding of our social environment and of human institutions in general, so that the student may achieve a proper relation to society—not only the local but also the great society, and, by the aid of history, the society of the past and even of the future. Finally, the purpose of the humanities is to enable man to understand man in relation to himself, that is to say, in his inner aspirations and ideals. While all this is obvious and even trite, it is hardly adequate. Subject matters do not lend themselves to such neat distinctions. . . . A much better justification of the way in which the areas of learning are divided" (and here we refer again to the characteristic fundamental confusions of Mr. Huxley's reported interview and of Mr. Cauman's paper) "is in terms of methods of knowledge. Let us start with the difference between the natural sciences and the humanities. The former describe, analyze, and explain; the latter appraise, judge and criticize. In the first, a statement is judged as true or false; in the second, a result is judged as good or bad. The natural sciences do not take it on themselves to evaluate the worth of what they describe. The chemist is content to state the actual structure of his compound without either praising or deploring the fact. Natural science measures what can be measured, and it operates upon its materials with the instruments of formal logic and mathematics. Yet these latter are not themselves science. Science serves a harsher master—the brute facts of physical reality. Logic and mathematics are triumphs of abstraction. These are the media by which a scientific argument is pursued. But when the argument has by these means yielded a solution, this in turn must meet the question, "is it real?", "is it true?" By this final appeal to things as they are, or as they appear to be, the argument stands or falls" (pp. 59-60).

Limits of the Scientific Method

The particular and limited character of scientific criteria and processes is stressed again and again. "Science means many things to many different persons," but "from our point of view science is primarily a distinct type of intellectual enterprise, involving highly restricted aspects of reality and prepared as such to make particular types of contribution to general education" (p. 150). "No teacher can shake the responsibility of making very clear what is involved in judgment and value on the one hand, and in fact and measurement on the other" (p. 99). And "it is no criticism of the values of mathematics or grammar to suggest that the methods of reasoning applicable to them are only partially applicable when one must deal with the complexity of social and political life, with the emotions, the variables, the unknowns, to be found in almost every situation which the student will later meet" (pp. 147-148). Moreover, "all modes of inquiry must be adapted to the material under consideration and to available methods of approach. If this educational task is properly accomplished we shall have less in future of attempts to use the 'scientific method' upon material wholly unsuited to whatever methods may be employed under that guise; and more realization that statements in the literary or social sphere necessarily are different in nature, and in precision, from statements in mechanics" (pp. 154-155). And finally (p. 155), "science instruction in general education should be characterized mainly by broad integrative elements—the comparison of scientific with other modes of thought, the comparison and contrast of the individual sciences with one another, the relations of science with its own past and with general human history, and of science with problems of human society. These are areas in which science can make a lasting contribution to the general education of all students. Unfortunately, these areas are slighted most often in modern teaching."

"In contrast to mathematics and the natural sciences, the humanities explore and exhibit the realm of value. For example, in literature the student is presented with various ways of life, with the tragic and the heroic outlook, or with the merely pathetic and ridiculous. His imagination is stirred with vivid evocations of ideals of action, passion, and thought, among which he may learn to discriminate. The intelligent teacher will explore the great arts and literatures in order to bring out the ideals toward which man has been groping, confusedly yet stubbornly" (p. 60).

And here the report notices the disadvantage under which all normative criteria suffer in comparison with the descriptive and mensurative criteria of science. "Although techniques have been developed for the study of natural phenomena, no comparable progress has been made in our insight into values. We can measure a physical body, but we cannot measure an ideal, nor can we put critical standards under a microscope so as to note all their elements with precision. Science aims at precision and gets it. This is true, partly because science will not bother itself with facts when these do not lend themselves to the methods of exact observation. It limits itself to events that recur and to things which permit measurement. To the extent that an object is truly unique and occurs only once, it is not the stuff of science" (p. 60).

Criticism of Statements of Science

And here we must be bold to question for the first time the essential adequacy of the treatment of the theme in the report. For both the language just quoted and the evasive conclusion of the succeeding section on "Traits of Mind," betray a lingering of that confusion between mechanistic and personalistic categories which the report is at pains to exorcise. For by "science" must be understood a method and its result, not a person; an instrument, not a purpose. It therefore neither aims nor bothers, but as an instrument is aimed, and as a result is accumulated, by a purposive mind. Abstraction from ethical and, aesthetical process is part of the essential technique we identify as scientific. Nevertheless, *the scientist* (not "science") as a person and member of human society, is ultimately compelled, by "the brute facts of physical reality" *in conjunction with his own common humanity,* to recognize a moral obligation. This is precisely the condition which has been conspicuous in the public activities of scientists since the release of atomic power, in contrast with the older claim of unique responsibility to scientific method and immunity from responsibility for the secondary effects of its application.[5]

It will, of course, be answered that the committee was fully conscious of this difference between technique and purpose, between instrument and person. Nevertheless, the ancient habit of imaginative personification is as powerful, and as fraught with potential mischief in the modern world, as the increasing habit of imaginative mechanization. The committee would surely have been wiser completely to respect its own precept of distinction, and to have avoided adding to the authority of scientific precision the glamor of a pseudo-personality.

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[5] For instance: *Science*, Dec. 14, 1945, p. 609, reports as follows: "There has been formed at the Manhattan District laboratory at Los Alamos, New Mexico, an association of the investigators working on the atomic bomb, called temporarily the Association of Los Alamos Scientists. The object of this organization is to promote attainment and use of scientific and technological advances in the best interests of humanity," etc.

VALUE OF CULTURAL HERITAGE

What, then, for normative judgment can take the place of the factual references and measurements of science? "It has been thought that, since the words right and wrong as applied to ethical situations do not have the same meaning as right and wrong when applied to mathematical proportions, no rational criteria are involved" (p. 60-61). But "in the realm of values, critical analysis of complex situations is possible by rational methods. . . . While there can be no experimenting with ideals, there is experience of values in application, and there is heaping up such experience" (pp. 60-61). Hence the value of a cultural heritage, not simply as the transmission of techniques, still less as the focus of "mere retrospection." "The purpose of all education is to help students live their own lives. The appeal to heritage is partly to the authority, partly to the clarification of the past about what is important in the present. All Catholic and many Protestant institutions thus appeal to the Christian view of man and history as providing both final meaning and immediate standards for life" (p. 43).

But dogmatic religion is not the only cultural medium by which ideal standards are transmitted. "In this concern for heritage lies a close similarity between religious education and education in the great classic books. . . . There is a sense in which education in the great books can be looked at as a secular continuation of the spirit of Protestantism. As early Protestantism, rejecting the authority and philosophy of the medieval church, placed reliance on each man's personal reading of the Scriptures, so this present movement, rejecting the unique authority of the Scriptures [and, one might add, of exegeses of the great books], places reliance on the reading of those books which are taken to represent the fullest revelation of the Western mind. But be this as it may, it is certain that, like religious education, education in the great books is essentially an introduction of students to their heritage" (p. 44). And this is the recommended core of general education, "the central humanistic study" offering "direct access to the potentialities and norms of living as they are presented to the mental eye by the best authors. All the other aims in the teaching of literature are subordinated to this. All work in literature should be concerned with making these visions accessible" (p. 107).

But in relation to the courses in general education, the sciences, too, must be taught in a liberal spirit, even when their immediate practicality is used as bait for a student's interest. "To the extent that a student becomes aware of the methods he is using, and critically conscious of his pre-suppositions, he learns to transcend his specialty and generates a liberal outlook in himself" (p. 64). Again (p. 95), "since the whole use of vocational and manual courses has come about not primarily to train young people for jobs but as a means of reaching them through what they respect and think real, the carrying over of general education into these subjects has special importance," a point to which we will return in considering the allotted and the possible functions of the arts.

Ultimate Goal of Education

But recognition of the distinctive purposes and familiarity with the techniques of the different disciplines is not the ultimate goal set by the committee for the educational process. The essential traits and characteristics to be fostered by education are the abilities *"to think effectively, to communicate thought, to make relevant judgments, to discriminate among values"* (p. 65). These are "not in practice separable and are not to be developed in isolation" and indeed, as defined by the committee, the first of these abilities clearly assumes a hierarchical preeminence over the rest.

"By *effective thinking* we mean in the first place, logical thinking: the ability to draw sound conclusions from premises. . . . Logical thinking is the capacity to extract universal truths from particular cases and, in turn, to infer particulars from general laws. . . . Its prototype is mathematics which, starting with a few selected postulates, makes deductions with certainty. Logical thinking is involved to a degree in the analysis of the structure of a painting as well as in that of a geometrical system" (p. 65). But "effective thinking, while starting with logic, goes further to include certain broad mental skills. Thus an effective thinker is a man who can handle terms and concepts with skill and yet does not confuse words with things. . . . He is not satisfied merely with noting the facts but his mind ever soars to implications. . . . Furthermore, effective thinking includes the understanding of complex and fluid situations in dealing with which logical methods are inadequate as mental tools" (p. 66). Thus "a further element in effective thinking is the imagination, by which we mean whatever is distinctive in the thinking of the poet. . . . Where the scientist operates with abstract conceptions the poet employs sensuous images; imagination is the faculty of thinking in terms of concrete ideas and symbols. Instead of reading a prosaic analysis of exuberant vitality, we may get a direct vision of it in Manet's portrait of the boy with the flute. We may study human nature in the psychologist's abstract accounts of it, or we may see it in the vivid presentations of imagined individuals like Othello, Becky Sharp, Ulysses, and Anna Karenina.[6] The reader might demur that imagination has little to do with effective thinking. Yet the imagination is most valuable in the field of human relations. Statistics are useful, but statistics alone will not carry us very far in the understanding of human beings" (p. 67). Moreover, "it is not easy, indeed it is impossible, to separate effective thinking from character. An essential factor in the advancement of knowledge is intellectual integrity, the suppression of all wishful thinking, and the strictest regard for the claims of evidence. The universal community of educated men is a fellowship of ideals as well as of beliefs" (p. 72).

Statements on Fine Arts

What, now, of the arts? A practical recognition that "education looks to the whole man and not to his reason alone" (p. 176) is shown in the committee's constant upholding of the humane values of literature by the side of and even above those of logic and scientific thinking, and as the core of a general education. Nor are the "fine arts" left out of consideration. "For the purposes of general education art should be experienced in as many forms as possible from earliest infancy. By the arts we mean chiefly music, painting, drawing, and modeling. We do not of course deny the value of the dance, architecture, and the rest of the arts; but we are now concerned with general education in the schools and with what has been and can be usually taught there. It may be doubted whether formal courses in these subjects should be required of students in the secondary schools, although some circumstances may justify such a prescription. But the absence of required courses, or of any courses at all, should not mean an absence of musical or artistic experience. The happiness of many, perhaps of nearly all, people will be enhanced or diminished by the presence or absence of aesthetic sensitivity to music and the fine arts, as well as to literature" (p. 127).

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[6] Or, one might obviously add (to bring the argument back to the figurative arts), in the creations of Donatello or Rembrandt.

Distinguishing between "the pupil who expects to make a career in art," and "the pupil who is receiving a general education and does not propose to become a specialist in the arts," the committee deplores "the frequent practice of putting the gifted pupil in an art school almost from the outset. . . . An artist cannot become a great or even a good artist unless along with technical skill he has a certain range of human experience and understanding. To deprive him of a general education is to diminish his chances of artistic growth" (p. 130).

But it is with the nonprofessional student that the committee is primarily concerned. "Is the usefulness of school instruction in the arts to be measured by considering what skills he has acquired which he can use in his leisure, or in terms of more indirect and more general enrichment of experience? Probably it should be measured in both ways," so that the art class is justified even though "few nonprofessional pupils can be expected to acquire enough skill in school to be able to go on painting with pleasure to themselves, much less to others" (pp. 130-131). Work in the arts, as well as additional courses in each of the three defined areas of general education, is particularly recommended for those who will not go on to college, but "will enter active life from high school" (p. 101).

The clear and less happy implication is that work in the expressive artifact arts in the schools is conceived almost entirely as pictorial practice, though there are indications that some "study of the world's artistic heritage" in the three major forms is assumed (p. 128).

Recognizing in the case of high school graduates the poverty of acquaintance and understanding of the visual arts compared with their relative grasp of literature and music, the committee believes "that it should be the obligation of the college to correct this lack. . . . It is probable that both historical and analytical approaches to the subject should be made available. The two methods might possibly be combined in a single course, but such a combination can be successful only if the instructor in charge believes in that approach" (p. 212).

As to practical courses, "although we do not believe that training in the technique of the arts should be a part of general education, the development of creative ability for the pleasure and satisfaction that creative work, even on a nonprofessional basis, can bring must be recognized. Opportunity should be given to the student to explore the possibilities for himself in drawing, painting and modeling. Facilities and professional supervision should be provided on an extracurricular basis. . . . A studio open to all students with a professional painter or sculptor in charge is a desirable aim" (pp. 212-213).

The criticism of any shortcomings in these proposals (and they appear to imply the elimination, from undergraduate election, of the famous series of analytical and technical courses offered by the Harvard Department of Fine Arts), is almost disarmed by the statement (p. 212) that "this committee does not feel competent to determine either the character or the content of general education courses in the fine arts, an admission which allows us to treat the structural exposition of the theory of general education with more respect than the proposals in this particular area. The statements of the two committees of the College Art Association remain the most considerable pronouncements on the value to general education of courses in the Fine Arts, with an authority diminished only by their clear liability to a charge of curricular partisanship.[7]

Criticism of Statements on Fine Arts

But there are, nevertheless, both positive and negative elements in the Harvard Report of peculiar importance to the present discussion. In the first place, we should notice that though the importance of recognizing the different functions of words is repeatedly stressed, the correspondingly various functions of graphic and other artifact images receives no recognition. Indeed, some credence appears to be given to the idea that artifact images, in contrast with words and mathematical ciphers, are limited to sensuous expressions and descriptive references. "The progress of the mind as it unfolds in time is from nonverbal thinking to conceptual thinking and finally to the grasp of the variable mathematical symbol. The arts give a meaning to our heritage for those who might never gain an understanding of it through abstract concepts. And when reason has become mature, the arts reinforce what is already grasped conceptually by giving it sensuous embodiment" (pp. 127-128).

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[7] It is as well to bear in mind President Conant's observation in his *Introduction* to the Harvard Report that "many specialists in various faculties would have been ready to testify eloquently to the fact that their specialty if properly taught was in and by itself a liberal education" (p. ix).

The absence of any developed theory of pictorial semantics can hardly be held against the committee, since the analysis to which verbal meaning has been subjected during the past twenty-five years is only beginning to be applied to the field of visual and artifact imagery. The point, however, is by no means purely of "academic" importance, since, as well as bearing on the general theory of the "fine" arts, it involves the question of the nature and validity of the function of pictographs, icons, maps, diagrams, and even of mathematical graphs and graphic symbols, and of the techniques of visual education to which brief but welcome recognition is accorded in the last pages of the report.

The second point of importance may be introduced by a potent comment taken from the report itself. "The great underlying fact to which every phase of the question [of the function and structure of modern education] in some way goes back is the change of the United States during the period which we have been considering [1870-1940], from a mainly agricultural to a mainly urban and industrial nation. . . . To an amazing degree people's environment has come to consist of machines and man-made things, much as the environment of animals is made up of natural objects and growing things. Even the farmer and his wife have mechanized their work, go to town in a car, and hear the voice of the city from the radio" (p. 15).

The lapse of circumstantial incentives to craftsmanship and empirical learning is noticed with nostalgia: "In simpler times, still partly perpetuated in small towns and in the country, schooling, far from being the whole of education, was only one among several influences at least as strong, probably stronger. First and strongest was the family, usually large, living together in a household where each member had tasks and all learned and watched the others' tasks. Then, there was the world of crops, animals and wild nature, the green or snowy margin ever at the door, a standing lure to learning and doing" (p. 17). In contrast, "most students who expect to go to college are now offered an almost wholly verbal type of preparatory training, while hand training and the direct manipulation of objects are mainly reserved for the vocational fields. This is a serious mistake. The bookish student needs to know how to do things and make things as much as do those students who do not plan to take further intellectual training. The direct contact with materials, the manipulation of simple tools, the capacity to create by hand from a concept in the mind—all these are indispensable aspects of the general education of everyone" (p. 175). While "for those who intend to go into scientific or technological work, it [shop training] has special relevance. The manipulation of objects, the use of tools, and the construction of simple apparatus all are required for entry into the world of experimentation. Even the pure mathematician is greatly aided by shop experience; the forms, contours and interrelations of three-dimensional objects provide a stimulus and satisfaction not to be achieved altogether within the limits of plane diagrams. The lack of shop training is at present a most serious deterrent to entry into all types of technological work and to college and post-graduate training in science, medicine, and engineering" (p. 160).

What is conspicuously lacking in this survey and recommendation, is a consideration of the loss, in the urbanization and mechanization of the social scene, of the *esthetic* training which the craftsman received in the tradition of right making and complete artifact integration of the pre-industrial age.

Not that the problem is entirely neglected from the point of view of the private interests of the individual student. It is noticed with approval that "in the city, well-to-do communities have in fact shown their belief that the school must find and furnish substitutes for what modern life takes away—athletics to replace work and the mere physical struggle for survival, avocations and handicrafts to replace chores and the skill of doing, even a small community in the school to replace the security of church and village" (p. 33). What one must regret is that within the area of general education, "courses designed to give an understanding of the principles of color and form" (p. 132) are associated only with the figurative arts, with "instruction in drawing and painting," though it is recognized that "beyond all other arts, architecture is committed to the task of making relevant judgments in complex situations; a painter may claim to inhabit Bohemia, but an architect normally must live in the everyday world" (p. 129).

Though the recommendations are thus weak for any general training in standards of artifact design, and nothing is suggested to affect an articulation in the schools between the worlds of the esthetic and the technological crafts, the committee records that as a course in general education in the college, "it has been proposed to us that an approach to the fine arts which would be nearer to the methods of architecture should also be made available, and a course in the elements of design might well prove to be a valuable experience for a large number of students. Such a course would deal with the fundamentals of surface, volume, and space, and would probably involve some elementary shopwork aimed to coordinate the elements of handwork and design" (p. 212).

On the Other Contributors

Any question of the relation between different criteria or "ends," together with their proper processes or "means," is essentially philosophical in character. It was desirable therefore that the question of the relation between scientific and other criteria should be reviewed here by those with philosophical authority. It was obviously also important that they should have both special competence in esthetics and experience in dealing, in practice, with the educational relationships which devolve from the various criteria. Finally, it seemed desirable that whatever unanimity was expressed in their review of these relationships should not be identified with the practice of a particular type of college or university. The variety of source of the following statements is indicated in part in the usual notes on contributors which appear in another part of the Journal. To those notes these pointers may be added:

Mr. Pepper, whose paper is fourth in the symposium, describes the curricular relations established in the art department of a large modern university, and also indicates the many internal incoherences in Mr. Cauman's original article.

Mr. Scott Buchanan writes as dean of the college which has made it its special responsibility to revive the humanistic integration of the liberal tradition, in a uniform curriculum composed of the study of languages, mathematics and scientific procedure, the literary arts in the world's legacy of "great books," the technical expressive art in music, and the precision crafts of the laboratory and workshop.

Mr. MacCallum in the first of the following papers deals not with an immediate question of educational practice, but with the fundamental distinctions of purpose or value on which curricular relations between science and art must be based.

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II. Art and Science

By H. R. MacCallum

NEITHER art nor religion may be supposed to benefit from adherents who reiterate, "We have no quarrel with science." For however sound it may be in the abstract, this thesis ignores a capital contemporary fact: that in our age the prestige of natural science, and of an aggressive naturalistic 'scientism' which the successes of science are supposed to authenticate, is overwhelming to the point where any nonscientific realm or aspect of experience must defend its very right to exist. In the circumstances "We have no quarrel with science" is a formula of appeasement made in the timid hope that some remote corner of the human spirit may be secured from encroachment; or with the more sinister motive of those who have already sold out to 'scientism' and are preparing some such monstrosity as 'scientific art' or 'the religion of science.'

The basis of all such approaches is the fact that in all the varied fields and operations into which the mind of man enters, a certain common pattern of extreme generality, the pattern of intelligence itself, is discernible. Thus Martin Johnson in his recent book, *Art and Scientific Thought,* notes that both art and science are symbolisms, both concerned with form, both striving for structural or synthetic unity. Or. S. Alexander (in the article, "Art and Science," in the *Journal of Philosophical Studies,* 1926) finds that "science is a form of art, though not of fine art" in the fact that it selects, that in reaching its conclusions science does not necessarily "follow the outline of things" but rather the arguments of the mind, governed by its own convenience; and in the fact that in the abstract reaches of mathematics and speculative physics it discovers new entities loosed from "embodiment in things."

But I conceive that such considerations could be transferred almost bodily to theology, history, law, morals or economic and political organization. Intelligence, which in general is the power of differentiating and integrating, will disengage and manipulate forms, will select and synthesize, will devise an appropriate symbolism and rely on its own form-giving and structuring operations with these symbols, in any field whatsoever. The important thing is to discover the ways, distinctive and characteristic for each field, in which such general formulae as 'symbolic process' or 'differentiation and integration' require modification. To ignore the various "ancient quarrels" between these fields is to secure in advance that no satisfactory reply can be given to the question how poetic intelligence, for instance, specifically differs from mathematical or political intelligence; why the wholeness of an esthetic pattern cannot be confused with the wholeness of a logical process; why an art-symbol is not interchangeable with a symbol in astronomy or mathematics, and other questions of the same purport.

Even a glance at logical positivism, a current manifestation of this aggressive scientism, would show that there is a quarrel between art and science, and what the threat of domination implies for art. For this school there are only two sorts of significant statement: those which are tautologous developments of a set of postulates, as in mathematics and logic, and those which permit of empirical verification, as in the empirical sciences, where the symbols used admit of being checked in terms of their 'referents' or objects. Since the utterances of the artist conform to neither of these conditions, it follows that they are strictly speaking meaningless or nonsensical.

This is a verdict which the artist cannot possibly accept. True, the very curious example of surrealism shows him making a technical submission: if all that is left to him is nonsense, let nonsense be deliberately and systematically exploited. But even in submitting he recants, advancing the desperate claim that in the absurd, the unreal, the insane itself there is a truth deeper than any accessible to common-sense and science. This exasperated conflict of semanticist and surrealist is the sort of sign of our times which the would-be pacifier or appeaser ignores. Not its least remarkable feature is the interplay, the secret understanding, almost the complicity of the two opponents; for they may be said to agree that intellect, in Bacon's phrase is a "lumen siccum." Wherever and as often as intelligence is thus severed from "the infusions of will and feeling," driven to the condition of being a pure dry light, will and feeling can only in their turn become a kind of moist darkness, proliferating with unwholesome growths; positivism and surrealism seem to be the products of a divorce which both agree to maintain and perpetuate.

What, in this kind of situation, are the conditions of a valid defense of the arts against the encroachments of scientism?

Without venturing here to work out a theory of signification (an elaborate and laborious task), and taking the word 'sign,' willfully perhaps, as the generic term for symbol, index, icon, and whatever else there may be, we may state the thesis of this paper in terms of a restricted reference to two types of signification only: the impersonal, scientific sign, and the personal non-scientific sign.

In the sciences, data of experience come to 'signify' one another, for purposes, e.g. of prediction, through the institution of a network of correlations by the scientist. The operations performed upon or with these signs are required to terminate on the objective, physical order, the point of search being to discover as far as may be what things are like and how they will behave. Elimination of everything personal, private or 'subjective' to the investigator is the prerequisite of success in this search. Even the recognized presence of a distorting personal factor is rendered severely impersonal through its expression as a statistical percentage, the margin of error, for which due allowance can be made.

The other, non-scientific type of sign, the expression for instance through look, intonation or gesture of some feeling or intention, belongs to and terminates upon a different order, that of persons, subjects-in-relation, or as we say, society. It is this kind of sign in which the artist specializes; the agency of correlation is rhythm and pattern rather than logic and mathematics; and any reference to the physical order is an indirection, a pretext for throwing light on some state of the subject. When a cry is recognized as "coming from the heart" for instance, the physiologist might take this reference literally, and examine the muscle in question; the artist would want to know the whole context of personal fact, of honesty, deceit, self-deception, diffidence or confidence, loyalty, treachery, caution, eagerness, imperiousness or submissiveness which we might suppose to be in the background. These and a myriad others are facts, as hard facts as anything in the objective order, and yield to none in importance; it is indeed in a soil of such facts that our lives are most directly and solidly embedded; in comparison the merely physical setting of life is of relative insignificance.

The essential contrast between scientific and artistic significance is then that for the former it is the personal order, for the latter the physical order which is subordinate, conventionalized, treated merely as a means of access to the other. In a formula which is no doubt too neatly antithetical as it stands, we might say that science treats people as if they were things, while art treats things as if they were persons.

To the objection that this thesis confuses art with psychology, the science which gives us what knowledge we have of subjective states, the natural answer would be to remark again that there is no such thing as psychology, only psychologies; and that these tend to split into two well-defined groups which gravitate respectively toward the scientific and the esthetic poles. Where it is the model of physical and mechanical science whose attraction predominates, as in Behaviourism, the result is a highly dehumanized one, to which the Behaviourist is probably disloyal in most of his own actions—every time he shows trust or confidence in some other person for instance; every time he acts in faith, as for instance when he propounds his theories in a book, for this is an act which implies belief in the possibility of communication between persons. At the other pole, of which the psychology of Freud would be an example, the model conformed to is rather that of art, say of the art of fiction, and qualifies for our approval in much the same way as a good novel does. At the limit, and some psychologists frankly admit as much, the real masterworks of their discipline are the works of great novelists, dramatists and other artists.

Finally, lest it be charged that we are simply reediting the vicious dualism of positivist and surrealist already referred to, the contrast of scientific and personal sign should be again examined. It is quite true that the artist's refined elaboration of the personal sign does not admit of scientific verification: no experimental "control" no checking in terms of referents in sense-experience is forthcoming; nor should any be expected, for the states of subjects, though matters of fact, are not open to direct observation and measurement. But to conclude that we are being invited to enter and exploit some realm of transcendental nonsense is quite unnecessary. The basic facts of this order are banal matters of common-sense such as the unerring reading of signs of which even a baby is capable; it can penetrate beneath the bright disarming smile of the advancing parent to his real intent detecting from physiognomy and gesture that it is to be robbed of some plaything considered dangerous. From such rudimentary beginnings to the marvellous feats of exploration and illumination in which the dramatist for instance finds his way with infallible sureness through a maze of personal interactions, motivations, conflicts of will and feeling, impetuosities, reluctances and the like, there is of course a great distance, but no solution of continuity. There is no need to accept the criteria of that scientism for which the very notion of the person is basically nonsense, and the category of *thing* covers all that there is.

Suppose all this were granted, it might be asked; suppose the narrowly "scientist" theory of signification were modified so as to recognize the artist's right to a distinctive (and meaningful) mode of signification, what lines would the eventual truce between art and science take?

Ending with some sort of answer to this question I am first impelled to repeat that question and answer alike are totally academic; the current situation is not like that; it is one of bitter conflict, in which scientism has won and is winning round after round; and art is in the most imminent danger of becoming a symptom of insanity, or else, by way of concession (for the masses are not swayed by reason) a governmental agency, part of the apparatus of power; or finally and most odiously, a luxury activity signifying nothing but the fact that the rich compete for expensive modes of displaying their wealth.

Yet academic though it be, the answer must be given; when artists come to recognize that the conditions of significant statement regarding the order of subjects are quite different from, and no less intelligent than those of scientific statement, it will be possible for them again to believe in the genuineness and distinctiveness of their task. When scientists come to recognize the limitation of scientific method to the order of physical objects, a truce could be called, and possibilities of fruitful collaboration would open up. The truths which can never be too simply or too often stated at the present are, that it is not the knowledge we have, but the use we make of it that matters; and that whether the use is to be triumphant or a mess depends on who we are, and how we think, feel, and resultantly, will. Also it is the case that natural science denies itself access to these crucial matters by the postulate of impersonality which underlies its method. If it be objected that it would be extravagant to place the whole burden of how we will, think and feel at the door of art, I should agree; but at least with religion and ethics it recognizes that burden, and begins with the initial postulation of personality.

All that can be sensibly said about the reconciliation of art and science might be put in the form of a couple of medical prescriptions. When an individual, nation or culture, through prolonged and excessive introversion threatens to fall into the cataleptic inertia that marks, say, the schizophrenic, the treatment is for him to turn outward, to develop a salutary concern with things in the physical order; a course of science would be to the point. But there is another kind of insanity, marked by excessive extraversion and loss of the sense of self, and exhibiting, as our whole civilization does, a clinical alternation of manic activity and panic depression. There, it seems to me, a sound therapy would be to restore the patient's sense of the authenticity of subjective fact by inducing him to explore the realm of art. Is it really utopian to hope that as the result of repeated catastrophes, mankind will one day recognize the necessity of a healthy balance of inner and outer, subjective and objective fact, art and science?

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III. The Binding of Prometheus

By Scott Buchanan

THE dawn of the day of the liberal arts college has come. There have been faint streaks of this dawn in the sky for a number of years now, but the end of a war which has been total, not only for the whole world and its peoples, but also for all human hopes and fears, coming as it has in the full heat, light, and power of the great bomb, leaves no doubt in anybody's mind that all human life must at least for a time be a life of enquiry. Until now the long twilight of the liberal arts has shown them as luxuries, utilities, as ends in themselves, but now there is no limit to the depth and breadth of enquiry that is known to be necessary. The liberal college, whose only function has been and always will be inquiry into the truth of things, will now have its chance to accept and discharge its full responsibility. Nothing less than the full development of its powers can fulfill its duties. The day may be short, but the job can and, I believe, will be done.

It is a large and complicated assignment. Success in any one of its now separated parts would be disastrous; panic or fanaticism in the face of the complications would be cowardly treason. Steady coordinated attempts to solve the problems we have uncovered and persistence over present and future failures must support any program we construct. Prometheus, who brought heavenly fire to earth, and Hephaestus, who invented and made tools, must both obey the command of Father Zeus who bids the anti-intellectual Titans to at least temporary oblivion. Apollo with reason and music must again meet Dionysus with the ritual and magic of his inspired madness on the tragic and comic stage of a life-and-death conflict as they formerly met when the liberal arts were born and recognized for the first time. The recurrent theme of the drama is already clear. The single greatest problem to be solved is the assimilation of the natural sciences to the liberal arts. In a very deep and vital sense it is the re-assimilation of the natural sciences to the liberal arts which gave them birth and from which they have alienated themselves. The tracing of this process of alienation adds difficulty to the undertaking but it also provides the means of the assimilation that must take place.

The task of assimilation has been known and attempted for a long time. The philosophical tradition of the last three hundred years has in fact been obsessed with it. The great philosophers can be read and listened to as if they were a perpetual conclave of wisemen carrying on a persistent dialectical enquiry into the validity, utility, and method of the empirical sciences. Sometimes they have been highly trained and skilled liberal artists, but increasingly they have assimilated their discussion to the partial methods of the sciences into which they were enquiring. Very often they have renounced the tradition because it seemed to fail them and they have announced the rather Narcissistic intention to let empirical science contemplate empirical science with mere admiration. But wonder was long ago pointed out as the beginning of philosophy, and the wonder of its rebirth has been a rather constant phenomenon. We still have the memory and the means to recover the liberal arts from their naïve practicers and to set them at the great task.

There was a time when it appears that the heavenly powers summoned the liberal arts to work with the useful arts in organized research. As Lewis Mumford points out in his *Technics and Civilization,* the rule of the Benedictine monastery brought together for the first time in history the intellectual and the worker, not only into one institution, but also into the single soul of each brother. Each day for each man, there were hours for the practice of the useful arts and hours for the practice of the liberal arts, each man also searching his soul and reviving it by the practice of the divine arts. This failure to specialize beyond the limits set by the monastic day has something to do with the result. Mr. Mumford points out that the windmill, the water wheel and the sailing vessel were known and used in these originals of many modern institutions including colleges. But the birth of the industrial revolution as well is to be found in the invention of the mechanical clock by a pragmatic monk who thus combined wit and work to escape his task of ringing the monastery bells. But not even Mr. Mumford would want to justify the existence of the monastery by this beneficent result. The monastery also gave rise to hospitals and the organized practice of medicine, to schools and the organized teaching of the people, to the factory and the organized research of the laboratory.

But these peculiarly effective and partial combinations of the arts went out into the world and set up shops on their own. They continued some of the pattern of the monastic day, but relaxed its rigors enough to lay the ground for our present pattern of severe partition and specialization of human nature. The factory led to the restriction of the workman to his useful arts, and the exclusive concentration of the intellectual on his research. The workman had to give up his knowledge as well as his tools and his profits, as Marx points out. One can now add that the capitalist took the tools and let out the knowledge to the universities to which along with the medical schools he gives some of his profits. And this with some curious variations is where we are now. We have many chaotic surplus values in our civilization running loose and producing manifold irresponsibilities, the treason of the intellectuals, the tenuous genius of the technologists, the proletarian of the masses, and the conspiracy of greed in the system of free enterprise, not to mention the traditional institutions that are wilting on the vine waiting to be cut off and cast into the fire.

The great bomb for some reason that is not easy to articulate has frightened all these irresponsibles and they seem now to be in a state of incipient panic. The fear is partly for the literal destructive effect of the bomb itself, but the amplification of the fear seems to come from a suspicion born of the ignorance we all have of our fellows and their occupational idiosyncrasies. Anyone, from the unaggressive and absentminded mathematical physicist to the ambitious army general or captain of industry, may have a hidden desire to blow up the world, a desire that has been so far frustrated for lack of sufficient physical power. This is in truth the nemesis of our hybritic specialization, and in it there is the sense of incipient catastrophic recognition as in an epical tragedy.

A true and full-blown recognition will make it possible to see many things in a new light and under new definitions. A liberal artist can see in the rise of the natural sciences the marks of this history on one of its parts. Empirical science took and exploited a peculiar parcel of rationalistic theology and black magic when it left the monastery, and the development of these is still its main stock in trade. The experimental hypothesis, without which no observation makes sense, tends to pure formal mathematical reasoning. The validation by observation has all the formal logical fallacy and mysticism of the traditional alchemist, as the experimentalist parodies the Eureka of Archimedes in his announcement that "It works."

One of the most interesting and misleading results of the scientist's steal from the monastery is its effect on the fine artist. It is as if the scientist found certain surplus values in his selection of parts from the original pattern, and handed them over to another kind of empiricist. The cult of beauty and creativeness that now goes by the radical empiricistic title of *esthetic* mixes the doctrine of the Beatific Vision with the arts of interior decoration and choreography of the cathedral. Insight and sacrament become concrete and sentimental when they divorce themselves from understanding and discipline; the genius has to be psychoanalysed when inspired madness cannot find its source or its end. The fine arts, so-called, are the same age as modern empirical science, and the two have a great deal in common, including the cult of genius.

Both science and the fine arts have taken a great deal from the useful arts and crafts. The typical laboratory is a peculiar translation of the factory, its machinery and its sense of utility, to the shop of the handicraftsman. Until recently there has been a dogmatic belief that research is a solitary art. The genius inventing machinery, pushing buttons, and reading dials must be relieved of all social responsibility and must not be influenced by social, economic or political pressure. He shares his findings with his peers, but he must avoid publicity and take teaching responsibility, if any, lightly. There were signs that this dogma was undergoing criticism a few years ago when technocracy and scientific humanism announced or pled for their social responsibility being returned to the scientific guild, but now there is great surprise and not a little panic at the result of organized research and concentrated team-work among American scientists who thought that Russian, German, and Italian science had committed suicide in giving up the cult of solitary research. It is safe to predict now that we will successfully find freedom of research in organized laboratories which recognize and respect social responsibilities. We may even have to look for a stronger government in a world state to support the great tasks that technology has set for the laboratory. Incidentally we shall have to get a nest egg of European science to start the new brood.

The great summary fact seems to be that the world revolution, that we have seen begin in the last thirty or forty years arising from all sorts of disorders and frustrations in religion, fine art, technology, economic, social, and political organization, and science, has brought on a revolution inside each and all of these. A period has been completed in which specialization and irresponsibility were vital and necessary to free civilization and culture. The yeast has worked and all the little dogmas and rituals are gone. The revolution will look to many like counter-revolution and they, as self-styled liberals, will choose to die on the barricades rather than freely consider some of the older dogmas and rituals which they have spent their lives in refusing. They will forget that revolution, no matter how forward-looking, is motion in a circle, and they will fail to see that as far as science is concerned, it has always moved within the circle of the liberal arts, which make it possible for the human mind to move forward without losing the past.

Something essentially like this situation is being reported in the great Promethean myth. The powerful dark Titans, Uranus, Kronos, Gea, Night, and Chaos had been defeated in a cosmic war. The victory seems to have been divided unstably between three great powers, Zeus, Poseidon, and Prometheus. Zeus in the hour of triumph is shaken badly by Prometheus's stealthy gift of Uranian fire to humans; all reasonable political order is threatened by an unlimited scienttfic and technological power which in the hands of a single man is able to nullify the best of Olympian weapons and to lure the human race to self-destruction. Zeus commands Hephaestus, the god of earthly and Olympian fire, to bind Prometheus while he parcels out the affairs of the world to Apollo, Athena, and the other powers on Mount Olympus. Prometheus as prisoner of Hephaestus lives out a tortured frustrated life while men struggle to solve the riddle of the fire.

The Greeks are certainly not the only people for whom the riddle has been posed, but there has so far been no more bold or thorough exploration of it than they made. That they as a people failed to solve it has always been the sign that they were prophets and martyrs for the whole of mankind. It does not appear that we are quite modern enough to face our own rendezvous with destiny in complete independence and unawareness of what they suffered and did. I for one know no deeper wisdom that their failure provides.

The thread that led them through the labyrinth was the notion of art. As we in recent centuries have used the term *experience* as the most comprehensive name for all human life, the Greeks saw all of their affairs arranged and measured by the arts. There are overwhelming evidences of this in Homer and Hesiod, where men and events are known by the arts they involve. The Dialogues of Plato are, among other things, the great catalogue of the arts of Greek life. It is not by chance or whim that Socrates is always himself turning to the artist when he is in need of science and wisdom and advising similar research when others ask him questions that he cannot answer. Plato and Aristotle together act as the midwives at the birth of the sciences from the arts. In the course of their professional ministrations they also made the great discovery of theory and speculation and the consequent distinction between the liberal and the useful or industrial arts. That there should be again with us obscurity and obfuscation concerning this distinction is not only a problem for the liberal arts college to face but a sign that our whole civilization is at a crisis.

But the Greeks made many other distinctions as they faced the great fire. They saw a difference between the natural and the artificial and the conventional—and then they were amazed at the varieties of imitation that these distinctions supposed. The kinds and degrees of imitation became the basis for the classification and ordering of the arts.

This task of classification and ordering of the arts has not been undertaken since the beginning of the modern industrial revolution. It would seem to be the task above all others proper for the undertaking of the liberal arts college. Since it is comprehensive of all human experience and has in it the lines of articulation necessary for successful analytical methods, the immensity of the job can be reduced to a practical program of common study and research. It is the ideal assignment to bring a faculty of liberal arts into intelligible cooperation in connection with teaching.

At the outset the arts seem to form two hierarchies. One of these appears to follow the ordering of arts as means to ends. Tools or instruments and materials are to products as means to ends inside any single art; but in addition the arts are ordered to each other as means to ends. In the light of such an ordering as follows from this suggestion a great deal could be learned about the principle of utility, its abstract definition and its articulate application in our culture. We tend now to see utility as a unilinear thread running through our industrial, financial, and political activities, but the presence of honest competition and conflict in these activities is a sign that utility is a multi-dimensional relation which needs both concrete and abstract investigation. Some who have made preliminary attempts in this analysis find implications of the highest importance. For instance, it appears that a series of arts, one serving another and the other still another, decays if a later art in the series disappears or is perverted; the series loses its end, therefore its intelligibility and effectiveness. This is obvious in the industrial field when a strike or a depression holds up vital activities of all kinds, but it also applies in other levels of culture. The fine arts, too, seem to wither or grow wild when religion evaporates.

The other hierarchy is built around another principle which might be called the principle of workmanship. In this hierarchy the skills and knowledges that function in the arts correspond to distinctions between form and material. An art may be seen as the forming of matter; so also one art is to another as matter is to form. Raw materials, prime movers, and end products circumscribe the resulting articulation of the arts, and again the relations are multidimensional. In this hierarchy of workmanship one can see one of the distinctions between the useful and the liberal arts: the useful arts put form into matter; the liberal arts abstract form from matter; the end of a useful art is the product; the end of the liberal art is understanding or science.

With these two hierarchies in mind other illuminating distinctions can be made. For instance, certain arts are cooperative with nature, medicine and education particularly. In these arts the artist works with nature in the healing and teaching process; nature is not merely passive material. Another kind of cooperative art includes Karl Marx's discovery of social labor, in which the artist is not merely an aggregation of men, but an organized group practising a cooperative technique which only a group could engage in.

It seems to me that this job is what Plato did for the Greeks, but I am not proposing that we become Platonists in order to do it. I am rather proposing the modern job which his job suggests. Plato helps us to see what it is, but he does not tell us how to do it. If we substitute the term *art* for *labor* in Marx we will come much closer to seeing our proper objective.

It may seem that I have dodged the question of this symposium. I do not think I have; certainly, I have not intended to dodge. I do not see how to face the question without facing the whole question of the liberal arts in our culture, and I do not see how little schedules, researches, and courses on the correlation of our present subject matters can accomplish anything better than further confusion and a fog of finer dust. The liberal arts college has a great assignment, to understand our tradition, to rethink our knowledge as a whole, to bring light and love to labor. If we do not accept the assignment, we shall be condemned to frustration and darkness in our special jobs. Where do the fine arts, the humanities and the sciences come in? We shall not know until we find the ground plan and make room for them.

Perhaps I have been expected to talk about the St. John's plan for solving some of these problems. I have not dodged that either. This essay is a condensed version of the opening formal lecture of the year in which I tried to tell my colleagues and the students what our job looks like at the end of the war and at the beginning of the great age of the liberal arts. I should like to think that we are sharing the aims of all liberal arts colleges everywhere.

St. John's College
Annapolis, Md.

IV. Art in the American College and University

By Stephen C. Pepper

I INTERPRET this symposium as beng concerned with the place of the arts (particularly the arts of painting and sculpture) in the American college and university of the present century. It may be assumed that in some sense the arts have by now become established in the modern college. The arts have made their way into higher education in the first half of the twentieth century just as the natural sciences made their way in the last half of the nineteenth. Issues are no longer about whether art should be taught in institutions of higher learning, but about the nature of its subject-matter, and the sort of instructors, and the administrative set-up.

With so many sorts of colleges and universities, of such varied sizes, in such diverse environments as the whole of the United States furnishes, it is difficult to conceive of these issues other than relativistically. What works best in a big university would usually be ridiculous in a small college, and vice versa. A highly integrated curriculum which is not only feasible but often advisable in certain small colleges is practically unthinkable in a big State University serving a multitude of ends among its undergraduate population. And the variety of alternative routes to a bachelors degree which are feasible for a big university with many departments of specialized men, is out of the question in a small college with a small faculty. The place and structure of an art department would necessarily differ with the type of institution in which it was incorporated.

But whatever the size or the geographic location of an institution, I should maintain that its art department was not functioning adequately if it did not instruct in both the cultural and the creative values of art. I would add instruction also in the theoretical and critical aspects except that these do not seem to be at issue.

There are plausible reasons for trying to exclude either the historical or the creative values from a department of art. It may be said that the cultural values exhibited in history of art courses are already fully taken care of in departments of history, so that emphasis on these values in an art department is nothing more than a means of expanding a history department. And about the creative values, it may be said that these are the business of professional schools of art, if indeed they are teachable at all.

Such reasons have been very successfully exploited to keep one or the other of these values out of a large proportion of the nation's art departments. I think I perceive a growing tendency to do at least lip service to the idea of a department balanced with both of these values, but I am not sure that a sincere spirit to develop such departments is widespread.

On the creative side, the issue runs deeper than that of whether a department shall offer practice courses in an art or not. The question is over what the practice courses are for and what they do and who teaches them. A practice course in which the student is instructed to copy old masters in order to get the feel of the style of a period is not a course in the creative values of art. It is a laboratory course in the history of art. It is likely to be dulling to or destructive of the creative values. It certainly is not calculated to enhance them. It is helpful towards an understanding of the constructive esthetic imagination only for a student who has worked out many visual problems for himself and become curious about just how some particular problem was solved by some master in its solution. A practice course gives an appreciation of the creative values only if it is taught as a creative course where the student, in however limited a way, is actually creating a picture.

It follows, furthermore, that the instructor in a creative art course (at least on the college level) must almost inevitably be a creative artist himself. It does not, however, follow that he must be a supremely great creative artist, but only that he must have the genuine creative impulse and a technical capacity for satisfying it to a considerable degree, and for sensing the direction for satisfying it to the maximum. What I mean is that the argument against the creative artist as a faculty instructor on the ground that Titians and Velasquezs are not available is unsound, for the same argument would apply to research men as instructors in science on the ground that Newtons and Darwins are not available.

In a college that can afford several instructors in its art department, a certain proportion of them should be creative artists with opportunity and encouragement for production along with their teaching. If an institution can afford only one instructor, I should desire that the creative values at least should not be sacrificed. The sort of man wanted is one of a type emerging now from some of our universities, a painter of merit with a background of college training and a rather wide range of understanding of esthetic values and cultural history. He would represent a balanced department in himself.

In a large university like the University of California, to be specific, I believe at the present time it works best to have a well understood division of functions within the department, so as to guarantee the full realization of all the relevant functions in relation to a liberal arts student. I favor an art department being included within the liberal arts college, in order to keep it before the minds of the department staff and of the liberal arts faculty that a balanced offering for the desiderated well balanced liberal arts graduates is what is wanted. A separate college of arts tends to approximate a professional art school, which, as I understand our topic, is not our concern in these papers. The only excuse, to my mind, for a separate college of arts, would be to escape the pressures of an illiberal liberal arts faculty who would stifle the natural development of a liberal arts department of art along creative, theoretical, and historical lines simultaneously.

At the University of California we have instituted within the art department three divisions: (1) practice, (2) theory and criticism, (3) history. Moreover the staff of the practice and history groups are selected on quite different sets of qualifications. For a man in the practice division, we desire a qualified painter who promises success in his creative production, and we seek men as diverse in their esthetic ideals as the times permit. We particularly desire not to develop a "school" of painting, and if we do hear occasionally of a "Berkeley School" it is only because the men have had some influence on one another and there is a sort of common resultant effect upon many of the advanced students. But we aim for diversity and to a considerable degree we have it. But what is most important, we give to many hundreds of students a sense of what it is to create a picture and also an impulse to go on painting.

For a man in the history division, we desire a scholar with the sort of training as a minimum which ordinarily is rewarded with a doctor's degree in the history of art in universities of good standing. We expect of our men in this division that they will be productive research men advancing our knowledge of archeology and art history.

At the present time it is, I believe, an unfortunate fact that men of great ability in both of these fields together do not exist. Even men with great ability in one of these fields and a genuine full understanding of the other are very rare. It is our hope and our aim in the Berkeley art department that men of this latter type shall be more common. Until they are, however, there will continue to exist an undercurrent of hostility and lack of understanding between the two groups mentioned, which I believe can at present only be handled with effectiveness and fairness by recognizing them as two distinct groups in the structure of the department. I am aware that professors in greatly respected art departments in a number of other universities do not admit the necessity of such a division. But my observation has been that those who raise the loudest objections to the division are members of art departments which I should consider very far from balanced in their creative and historical values.

The aim of the division is for the maximum representation and integration of the values relevant to a department of art. I have found no reason in practice to doubt that this form of departmental organization works in the way intended. The members of the department obtain security in their dominant functions and come to respect each other's approach to the field. The student comes into contact with both groups as different but organic functions of the total field, and comes to think himself one-sided if he has not had experience in both.

The intermediate division of theory and criticism seems to take care of itself, through the overlapping interests of both artists and historians. This division represents the essentially esthetic interest. We do not contemplate in Berkeley having any special men to cover this field, but we think it well to have the field specified so that it may not by chance be neglected. Students majoring in art are required to take a certain proportion of work out of this division also.

In sum, an adequate department of art is in my judgment a balanced department in which equal recognition is given to (1) the creative, (2) the historical, and (3) the theoretical and critical functions.

You have in the preceding paragraph a statement of what I believe to be the proper objective of an art department in a university and an example of this objective in actual operation. What now are the general principles that lie behind this objective and how do they differ from certain other current views on the subject?

The general principle as respects college education is that a college is under obligation to give its society a well rounded group of men and women who have a balanced judgment of the whole range of human values. All of a university is not devoted to this ideal, because a university contains professional schools and institutes of research that are highly specialized, but in the heart of a university should be one college devoted to human balance and judgment. This is the liberal arts college. The construction of a liberal arts curriculum to attain this ideal is a controversial matter, with the two extremes of a free elective system and an integrated compulsory curriculum at its poles. The evils of the former extreme have been lived through and it looks as though some of our colleges are about to live through the evils of the latter. The former seems to expect something like the gift of prophesy in the student to achieve a well-balanced program, the latter omniscience in the faculty.

The diversity of attitudes shown simply towards art instruction in the liberal arts college today exemplifies to my mind the need to avoid excessive rigidity and to keep plenty of unrestricted spaces in students' programs. A highly integrated curriculum can easily integrate whole areas of human value out.

The main objective then is balance of judgment and understanding. Now what are the values to be included? A very common idea is that the only values properly included in a college curriculum are the intellectual, or, as they are called in modern terms, the scientific. There is a broad sense in which "scientific" means simply good sense and freedom from superstition, a sense which is in my judgment the very ideal for a liberal arts college. But there is a narrower sense in which it stands for a certain specialized body of knowledge or a certain specialized method. Just how specialized this body of knowledge or this method is taken to be varies with the man arguing for it and even with the course of the argument.

The paper of Samuel Cauman, to which reference has been made in the introduction to this symposium, applies some such narrow conception of science as a restriction upon history of art instruction and by implication upon the whole college. It was not very clear what the author meant by "science," which is itself characteristic of the purgers of the "unscientific" from a university. This purger was even more vague than usual.

He enters the arena with a remark like this: "This is a serious generation. . . . Not even those who can afford it will seek a life of cultivated leisure. The community of gourmets and dilettantes is shrinking; and it is no longer the task of the teachers of the liberal arts to provide recruits." The implication clearly is that teachers of the liberal arts are not serious, and are besides anachronisms of feudal aristocracy.

But then we learn that "liberal arts departments have had a dual role: to disseminate knowledge, and to equip youths with those interests and tastes which make for a graceful and polite existence." We here infer that some disseminable knowledge flows from these departments and we infer that this is legitimate and scientific. "The new youth," he continues, apparently justifying our conclusion, "is going to ask of the teacher of philosophy, of literature, of art precisely what he asks of the teacher of physics, of chemistry, of economics; genuine answers to real problems. It will demand information about how the world is constructed and how the world moves." So "science" now is apparently to be narrowed to disseminable knowledge in the form of "genuine answers to real problems" which are apparently restricted to the kinds of answers physicists, chemists, and economists make, which are still further specified as "information about how the world is constructed and how the world moves." This sort of information alone appears to be the truth: "not our idea of the truth, not truth in some higher sense, but the actual truth as near as we can come to it." And at this point the author is opposed to the idea that a college should seek to "stimulate students, to develop their powers," or to keep their "intellectual muscles in good shape." He says, "We have got to rid ourselves of these notions, they are not true."

Yet one page further on we are surprised to learn that, "Science is a method; it is not a field. Scientific method is applicable to all fields." It is accordingly a sort of skill, a sort of "keeping intellectural muscles in good shape" after all, so that wherever the method is used scientific results emerge automatically. The author then goes on to say that "a great many workers in these fields [mathematics, physics, chemistry, and biology] are *not* scientists; they do not systematically organize and test human knowledge [i.e. use their intellectual muscles]. They absorb, and pass on to students a body of 'scientific' culture. Science to them is essentially a set of values." Imagine so-called "scientists" descending so low as that, actually to find in science some values!

But please particularly observe the flat contradiction between our author's earlier remarks and the later. At first science is apparently a field of information, narrow, to be sure, but "the actual truth"; and it is iniquitous or "unscientific" to try to develop mere intellectual power. But later, in direct opposition, it appears that science is not a field of information but a method; and that the only virtuous and scientific thing is to develop and use this method, this intellectual power. And along the path of this extraordinary analysis, see what the author liquidates. Not only gourmets and dilettantes and the liberal arts teachers who recruit them, but teachers of philosophy, literature, and art who are not like teachers of physics, and also all who stimulate students to develop their powers, and all who teach an idea of truth or truth in some higher sense, or any truth other than the author's conception of "the actual truth," and finally those "scientists," wolves in sheep's clothing, who treat science as culture and "essentially a set of values."

Is it not clear that the author of this article is conspicuously in need of the very things he is purging—namely cultivation, balance, philosophy, intellectual power, and a sense of values?

Let science, then, mean what it may, and let us dispense with purging. We desire balance and understanding in a liberal arts college. Consequently, we do want information about the nature of our physical world, life, mind, society, and our past. We want information as to the best ways of putting all this information together and acting upon it—namely philosophies. We want skill in the handling of evidence, in language, in emotional expression. We want emotional balance and depth—that is, character and tact and good taste. We want as much of all of these as can to best advantage be inculcated through four years of a young person's life. This is the task of a liberal arts college, and anything less is less than we owe our students.

Coming back to the subject of art in a liberal arts college, we can see that many of the matters listed above fall within the sphere of an art department. There is significant historical and cultural information there, and skill in handling evidence and in emotional expression, and fertile ground for the cultivation of character and good taste. Instruction in art should be well balanced in all these values.

University of California
Berkeley, Calif.

V. Conclusion: A Presentation to Freshmen

By John Alford

THE necessity of articulating the sensuous and personalistic (esthetical and ethical) modes of thought and behavior with the intellectual and mechanical modes, into an organic conception and habit of living, has been frequently emphasized in these papers as something hardly secondary in importance to that of effecting an actual and conscious cultural kinship between highly specialized sections of society. No system of exposition alone will suffice for such a task. Nevertheless, among the problems to be faced is that of the notion of "art," as something merely wilful or esthetic, unrelated to the rational and mechanical patterns of "functional" and economic behavior. Distinction must be accompanied by correlation. The following tabulations of "Orders of Behavior" and "Orders of Thought" have been tentatively formulated and used in an introductory course intended to familiarize the freshmen of the Rhode Island School of Design both with the internal structure of their distinctive task as professional designers of various kinds, and with the relation of that type of task to the total pattern of civilized activity. The tabulations are printed here with corresponding tentativeness in the hope rather that they may further illuminate the nature of the problem than that they will be accepted as a solution of any part of it. It goes without saying that historical courses are also essential to the proper fulfillment of this purpose.

DISCIPLINES OF CIVILIZATION
I
ORDERS OF BEHAVIOR

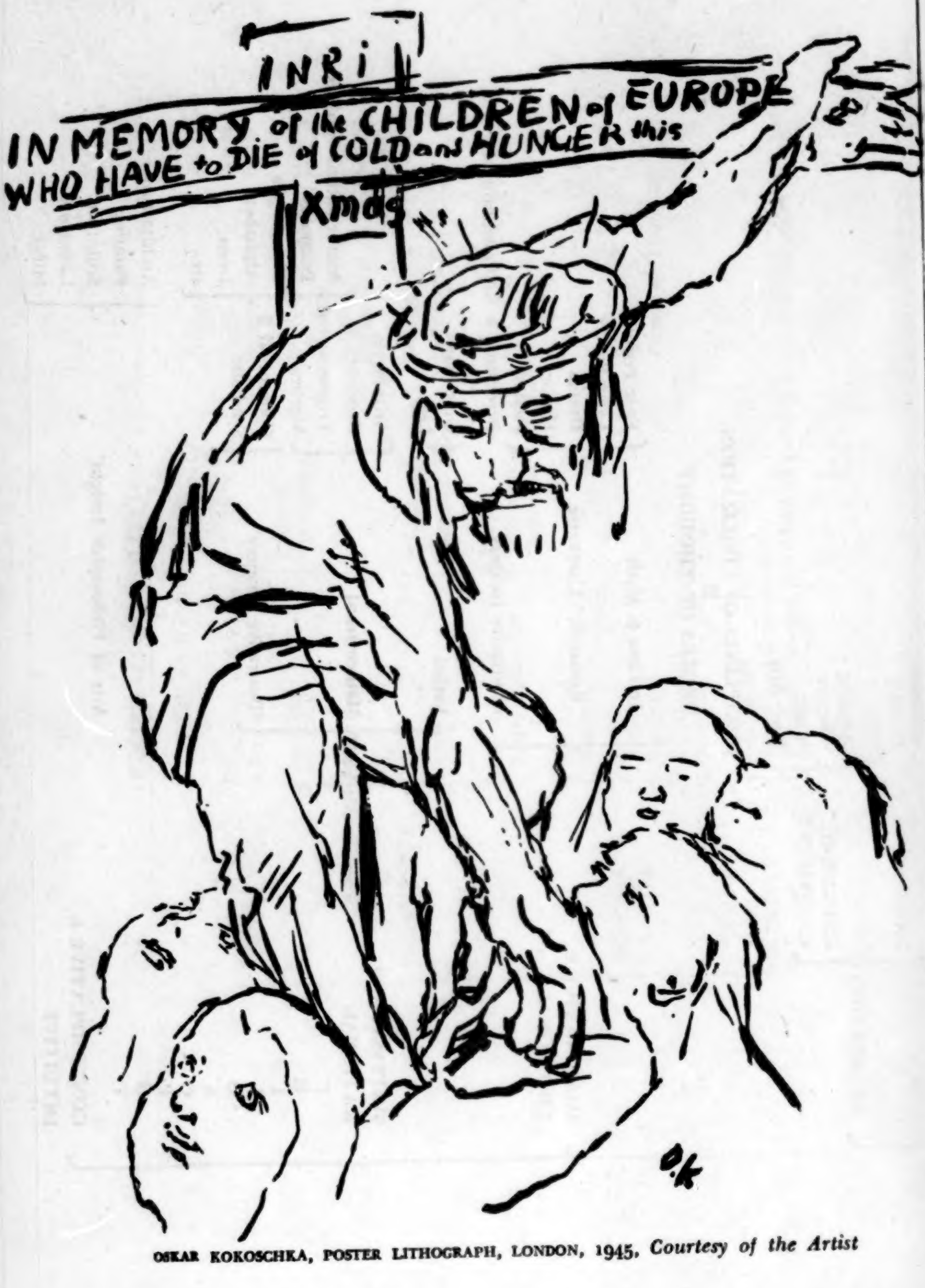
				Artifacts	*Materials*
BIOTECHNICS	PREDATORY	Hunting and Fishing		Tools	Wood
		War		Weapons	Bone
	PRODUCTIVE	Farming	Pastoral		Stone
			Agricultural	Implements	Hides
				Clothing	Fibres
		Craft-Industries		Buildings	Clay
				Furnishings	Metals
					Glass
		Commerce	Transportation	Vehicles	
			Communication	Instruments	
		Power-Industries	Mining		
			Engineering	Machines	Alloys
			Industrial Chemistry	Machine-artifacts	Plastics
	ADMINIS-TRATIVE	Religious Political Legal Economic Technical Educational Medical		Illustrations See also II, Orders of Thought	Ideas
	DOMESTIC	Child-Care Household-Economics Home-Crafts—See also Hobbies (below) and Craft Industries (above)			
SOCIAL MORALITIES	CUSTOM	Folkways Mores Religion			
	LAW	Criminal Code Civil Code			
	SPORTS & GAMES				

- SOCIAL MORALITIES
  - Religion
  - LAW
    - Criminal Code
    - Civil Code

- RECREATION
  - SPORTS & GAMES
  - HOBBIES
    - Gardening
    - Crafts
    - etc.
  - CULTURAL ENJOYMENT
    - Reading
    - Theatre
    - Music
    - Fine Arts

DISCIPLINES OF CIVILIZATION
II
ORDERS OF THOUGHT

- IMAGINATIVE & EMOTIONAL
  - Folklore & Myth
  - "Romantic" Literature
    - Epic Poetry
    - Lyric Poetry
    - Drama
    - History
    - Fiction
  - Illustrative Imagery
    - Perceptual & Representational
- SYSTEMATIC & RATIONAL
  - Bases of Scientific Method
    - Verbal
      - Grammar
      - Logic
    - Mathematical
      - Arithmetic
      - Geometry & Trigonometry
      - Algebra
    - Illustrative Imagery
      - Conceptual & Symbolic
        - Mathematical Symbols
        - Diagrams
        - Pictographs
        - Alphabets
        - Icons
        - etc.
- P H I L O S O P H Y
- CONTEMPLATIVE & INTUITIVE
  - Arts of Philosophic Insight
    - Architecture
    - Painting
    - Sculpture
    - Literature
    - Music


INRI
IN MEMORY of the CHILDREN of EUROPE
WHO HAVE to DIE of COLD and HUNGER this
Xmas
O.K.

OSKAR KOKOSCHKA, POSTER LITHOGRAPH, LONDON, 1945. *Courtesy of the Artist*

The War and Art Treasures in Germany

By Mason Hammond

THIS account of the fate of works of art and architecture in Germany during the war is at most a preliminary sketch. In default of detailed reports, it derives either from personal observation or hearsay. Observation was limited to one brief trip into the present British Zone of Germany, two into the U. S. Zones of Germany and Austria, and residence in Frankfurt and Berlin. The Monuments, Fine Arts, and Archives Section of the Office of Military Government for Germany will eventually, it is hoped, make available full reports, at least for the U.S. Zone, on the fate of buildings, collections, and persons. In the meantime, the following remarks should be regarded only as a partial and tentative report. In particular, it can offer no information on the fate of personalities of the German art world. Moreover, the impressions are those of last summer and may no longer be valid.

The fate of buildings in Germany was determined by their location. The cities, both large and middle-sized, were terribly bombed and in some cases fought through. Only a few, such as Halle, Heidelberg, Göttingen, Wolfenbüttel, Bamberg, and Ansbach, were spared. The old houses of Lübeck were reported early in the war to have been destroyed in bombing. The center of Bremen is but empty walls with burnt out interiors. Hamburg also was badly gutted. Brunswick got off somewhat more lightly; despite damage, its monuments are reasonably intact. Magdeburg was fought through and its cathedral badly scarred.

The Rhineland cities were naturally victims both of intensive bombing and of heavy fighting. Miraculously, the cathedral of Aachen escaped with a couple of shell hits and only one transept of Cologne cathedral was seriously damaged. Trier lies in ruins save for the stoutly built Roman remains: the Porta Nigra, the walls of the Basilica, and the cathedral. The Gothic Liebfrauenkirche next the cathedral is shattered. In the east, Leipzig suffered considerably. Of the ninety odd departments or institutes of its university, some seventy-two were wholly or largely destroyed. However, the books of the university's library were stored in the basement of the ugly but solid monument to the Battle of the Nations (1814). The losses in book publishers' stocks and stereotype plates have not been reported but must be heavy. However, the old section, with Bach's Thomaskirche, escaped. The lovely center of Dresden is said to be no more.

Kassel is one of the most flattened of German cities. In the wrecked center of Frankfort, the cathedral and imperial palace stand as empty shells. Goethe's house has hardly a stone on a stone. In Mainz, despite considerable destruction, the cathedral was not severely hurt. Farther south, Heilbronn is flat; Aschaffenburg heavily hit; and the center of Stuttgart ruined.

The palace of Würzburg was gutted, save for the central block, where, by what must have been extraordinary precautions and fire-fighting, the Tiepolo ceilings of the staircase and Kaisersaal and the stuccos of the guard-room were saved and have been protected with a roof under the auspices of military government. The chapel also was spared. The churches of Würzburg, though badly damaged, will be reparable. At Augsburg, where damage was light, the Fuggerhaus and Palace can likewise be restored. The cathedral was not touched. Rothenburg is some forty percent destroyed but fortunately its church is safe and the three famous altar-pieces returned from their hiding places. Despite heavy fighting at Ingolstadt, no serious losses were suffered. Dinkelsbühl is also said to have been spared.

Nuremberg, like Heilbronn, was to all intents and purposes flattened; one can stand in the Hans Sachs Square, by the Heiliggeistspital, and look to the Burg over jagged remains of walls. The three great churches, the Liebfrauenkirche, the Sankt Sebalduskirche, and the Sankt Lorenzkirche, are simply walls and perforated roofs filled with wreckage. Fortunately, however, the shrine of St. Sebald by Peter Visscher was heavily enclosed in brick, sand, and concrete and has been preserved.

Munich, though it gives a less damaged impression than Nuremberg, has been sadly gutted and shattered. The Residenztheater and considerable parts of the palace were burnt out; the interior of the Liebfrauenkirche is gone; the Glyptothek and Alte and Neue Pinakothek are but empty frames. However, the church of the Brothers Assam suffered only moderate hurt, and Schloss Nymphenburg, with the lovely lodge of Amalienburg, was spared. The Nymphenburg Porzellan Werke have even resumed limited manufacture, despite losses from fire and pillage during the early occupation.

Salzburg and Linz, in the U.S. Zone of Austria, were only lightly hit, though the dome of Salzburg cathedral was knocked in. At Salzburg, during the past summer, interested Military Government officers revived concerts in the Mozarteum. The center of Vienna is reported to have been much destroyed and the cathdral of St. Stephan badly damaged. It is said, however, that more depressing than the physical destruction is the complete loss of resourcefulness and spirit on the part of the inhabitants. Warsaw is claimed to be the worst ruined city of Europe. Prague and other cities of Czechoslovakia escaped relatively lightly.

From the above partial survey, it is reasonable to conclude that any given building in a large or medium city of Germany stands a fair chance of having been severely damaged. The same may be said of the buildings which, in the centers of important cities, housed the great collections. The Kaiser Friedrich Museum of Magdeburg, the Staedel Institut of Frankfort, and the museums of Nuremberg and Munich will not be available for a long time and only after thorough rebuilding. However, their contents were, as will be discussed presently, to a large extent removed and stored in safety. This account of damage leaves out some important centers, such as Hannover, Karlsruhe, Bayreuth, Weimar, and Jena, for lack of information. Berlin will be separately treated below.

The fate of the small towns and isolated buildings was far happier; they were not important enough to be bombed and even in the path of conflict, they did not suffered too heavily. The chief (and relatively superficial) damage has come from looting by displaced persons on their liberation from servitude to the Germans and from careless occupation by troops. Thus the castles of the Rhine still top its romantic hills. The great baroque churches of Bavaria still enchant with their whirl of gold and stucco—Vierzehnheiligen, Banz, Wies, Ottobeuren, to mention only a few. It was reported that the Germans stripped the Library of Melk in Austria but no verification of this has been available. The creations of Mad Ludwig of Bavaria—Neuschwanstein, Herrenchiemsee and others —served for repositories of works of art looted from western Europe. Both they and their hoarded contents survived, to facilitate the work of restitution. The charming villages of the Harz area and of Bavaria and the Tyrol hardly knew that there was war. The well-fed appearance of their inhabitants is in marked contrast to the obvious undernourishment in the larger cities. It is worth remarking, however, that all through Germany, at least during the past summer, the same phenomenon was observable; a marked excess of women —and good-looking, well-dressed girls at that—over men, and particularly a lack of men between sixteen and sixty. This fact made no easier the enforcement of non-fraternization. In general, isolated sites and buildings, like the reconstructed Roman camp on the Saalburg, were not badly damaged if they suffered at all. U. S. Military Government has recently set apart certain of the more remote castles and palaces as museums.

The German cultural authorities took elaborate and on the whole successful measures to protect their works of art and the treasures of their scientific collections, libraries, and museums. These were evacuated either to lonely castles and monasteries or placed in deep mines. For the most part, the treasures have survived but it will be a long time before transportation and labor will be available to reconstitute the collections, quite apart from the problem of finding adequate housing. In many cases, responsible officials have disappeared, either through death or displacement. The general practice was to disperse parts of collections into different repositories. A dozen Frankfort institutions placed their treasures in over a hundred repositories stretching right across Germany. The same holds true of Nuremberg. The Berlin Art Library is stored in at least three different places. In many cases, the repositories of a given collection lie in different Occupation Zones of Germany, and until recently, interzonal transfer of works of art had not been agreed upon by the national representatives at Control Council level. It is understood, however, that such agreement may soon be reached.

The Germans spent two years storing the contents of the Prussian State Secret Archives and part of the Reichsarchiv in salt-mines south of Magdeburg. Vast art collections from Baden and Wurttemberg are in mines near Heilbronn. The Rhineland collections were scattered through Southern Westphalia. In general, the mines are difficult of access since the shafts and lifts are small and, at the storage level, the storage rooms are up to a kilometre in distance from the shaft. Since the salt-mine chambers are generally dry, the objects are safe from deterioration for some time to come. Hence it has seemed to the expert Monuments officers safer to leave them there than to expose them to the risks of movement under present shortages of labor and transport and housing. Only in the case of a copper-mine near Siegen had the pictures and the cloth materials of the Metz and Essen cathedral treasures suffered from mold so that removal was essential. In other cases, the first concern was to locate and remove looted objects and to leave the German-owned objects for later check. Since for the most part, works of art and important cultural objects were boxed, and the boxes simply numbered, and since inventories held at the mines indicated at most the source and number of cases in various shipments, and since destruction in the cities and dislocation of responsible personnel have made difficult the securing of complete inventories of what contents of collections were placed in which repositories, it will be a long time before anything like detailed reports of the location of individual objects are available, let alone their removal to collecting points and their uncrating to make them available for study.

This will be particularly true of books, manuscripts, archives, and scientific collections, which present much more difficult problems of housing, shelving, and sorting than do larger works of art like pictures and statues. For example, the collection of over two million volumes collected from Jewish libraries throughout Europe by the Institut zur Erforschung der Judenfrage at Frankfort was partly left in a building at Frankfort but mostly stored at Hungern. The Frankfort building was bombed out so that only the books in the cellar survived. These, to the number of some 120,000, were removed for examination to the Rothschild Library, despite a leaky roof, no windows, and a badly shaken interior. A check of this small proportion of the whole showed representation of over 60 libraries looted from occupied countries. The problem of finding a building large enough to permit the Hungern deposits to be moved from their unsatisfactory repositories and sorted was very difficult, and, once the building could be found, there remained the question of securing labor and railway cars, badly needed to transport supplies and refugees. Thus the eventual restitution of this material will be much slower, say, than that of the works of art looted by the organization set up by Alfred Rosenberg. These were well inventoried, crated, and stored in manageable lots in various reasonably accessible castles. Their return to Paris and Holland is, therefore, well under way, with the cooperation of French and Dutch experts. This paper need not, however, discuss in further detail the problem of the restitution of cultural loot.[1]

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[1] See J. Walker, "Europe's Looted Art," *National Geographic Magazine*, LXXXIX, I, (Jan. 1946), pp. 39-52.

The above instances were cited because they illustrate the problem of removing collections from repositories to collecting points and sorting and inventorying them. The instances happen to represent cultural loot because emphasis during the summer was laid primarily on the identification, recovery, and return of loot and only secondarily on the salvage of well-stored German-owned objects.

Although it will be some time before the fate of the German art collections is fully known, it can be said that due to the wise policy of dispersion into relatively isolated, and therefore safe, repositories, it is probable that most of the collections came through safely. Only two instances of serious loss outside the Berlin area are known; the collection from the Kaiser Friedrich Museum at Magdeburg, stored in a salt-mine, was totally destroyed by a fire started by displaced persons looking for loot. Part of the important oriental collection of the Prussian State Library has similarly been destroyed by a fire which was only just being brought under control at the end of the summer. While the precise storage place of the Munich collections is not known to the author, there was no report of harm to them. The Nuremberg collections were stored partly in elaborately constructed refuges within the city and partly outside. The refuges in the city were so well built as successfully to protect their contents though the city above them was reduced to ruins. Among the treasures thus preserved were the Veit Stoss altar from Cracow, removed by the Germans from Poland, the contents of the Imperial Treasury of Vienna, moved to Nuremberg by the Nazis, and the finest objects from the Germanisches Nationalmuseum. The five pieces of imperial regalia from the Schatzkammer were removed and concealed by Nazi city officials but clever sleuthing by a U. S. Monuments officer led to their recovery.

The chief treasures of the Vienna museum were placed in a salt-mine east of Salzburg, not far from the fabulous mine in which so much loot and so many treasures collected for the projected Linz museum were discovered. The Vienna treasures were untouched, save that SS troopers removed some important paintings just before the final collapse. These, too, were recovered by an American Monuments officer. Mention has already been made of the removal of the Rhineland collections from the copper-mine at Siegen. This material is now at Marburg, as are also the Watteaus from Potsdam, which were evacuated to a mine near Hersfeld and found by U.S. troops along with the bodies of Friederich Wilhelm, Friederich the Great, the von Hindenburgs, and the Prussian Imperial Regalia. The Hungarian crown regalia, including the Crown of St. Stephen, were turned over to U.S. forces by its Hungarian guard. Thus the democratic U.S. became custodian of the regalia of three of Europe's most important thrones, Hungary, Austria, and Prussia. A recent release indicates that the Imperial Schatzkammer has been returned to Vienna.

In conclusion, Berlin merits discussion by itself. Because of its size, and the generally heavy character of its architecture, it gives the visitor a first depressing impression of ruin. This is increased by the particularly undernourished and spiritless appearance of the population. The contrast, for instance, with Frankfort is marked. In Frankfurt the destruction, particularly in the center, appears more complete than in any equivalent area of Berlin. But the people move through the streets with a purposefulness which is lacking in Berlin. Thus on second thought, Berlin, area for area, does not seem to have suffered as heavily as have such cities as Nuremberg, Heilbronn, or Kassel. When, however, the city is viewed from the air, one's impression again is revised. As in the case of Bremen and Munich, standing walls give the semblance of buildings but these are only hollow shells, with interiors gutted by fire. This difference between, say, Berlin, and Nuremberg, is due to the difference in effect between incendiary bombing, which does widespread destruction but leaves walls standing, and high explosive bombing or artillery shelling, which are more limited in their scope but more destructive of walls. Certainly, large portions of the center of Berlin will have to be totally rebuilt. Even in the suburbs, as in Dahlem, were the U.S. Headquarters are, one house in three has been burnt out, though, because they are widely scattered, the remainder are not seriously damaged.

The monuments of the center of Berlin suffered heavily. The Schloss is gutted, the Arsenal Museum was badly hit, though the Schlüter masks were protected, the Prussian State Library is unusable, and the museums of the Museuminsel are pretty badly damaged. The Reichstag has not been rebuilt since the famous fire. The front of the Adlon resembles towering Roman ruins, though an enterprising management still carries on in the rear portion. Only the walls of the fine palaces and embassies of the Wilhelmstrasse survive. The Reichskanzlei was more looted than bombed, and is now a haven for sight-seers. But the nearby Kaiserhof, the Nazi

Party Hotel, is only a shell. In the Tiergarten, the Brandenburg Gate was hardly chipped. Hitler had moved the Siegessäule from in front of the Reichstag to a point about two thirds of the way down the Charlottenburg Allee towards Charlottenburg and shifted the Siegesallee to suit. The column stands; the statues of the Allee are knocked about. The trees of the Tiergarten look as if they had been thoroughly pruned of their branches. Under them, near the Brandenburg Gate, the impoverished Berliners congregate to sell their few possessions to one another or to the Allied troops, and U.S. soldiers trade watches to Russians for fantastic sums in occupation marks. Further out, the buildings of the university are badly gutted. However, some cultural life has revived. The Russians in an opera house on the Friedrichstrasse and the British in the Deutsches Opernhaus in Charlottenburg have started operatic performances, and the Berlin Symphony has resumed its concerts.

The contents of the libraries, archives, and scientific museums of Berlin had largely been evacuated, widely dispersed, and in many instances simply stored without crating. Parts of the Kunstbibliothek which were seen were beautifully boxed, but two million or so duplicates from the Prussian State Library were loaded loose into barges and shipped to Magdeburg, where they were stacked in great piles in a salt-mine. Some, at the time of occupation, had not even been unloaded from the barges. The oriental collection of the State Library is, as was indicated above, in a mine near Hersfeld, partly burnt. The collections of the Museums für Vor- und Frühgeschichte and für Völkekunde were to a large extent crated and stored in salt-mines, though unimportant objects remain in the Magazinbau in Dahlem, which has not suffered too severely. Certain large pieces of ancient sculpture, like the Ishtar Gate, the Mschatta temple façade, and the Miletus Gate, were left in place and have been only slightly damaged. The sculptures of the Pergamum Altar, however, and other classical sculptures were stored in a great fortress-like air raid shelter tower, one of the pair built in the Tiergarten by the Zoo. When the Russians withdrew from this sector of Berlin to turn it over to the British, they removed all of these objects and their present fate is unknown. The Russians are also reported to have removed considerable portions of the collections at Potsdam—which is in their Zone of Germany—apart from those paintings which, as noted above, were evacuated to a mine near Hersfeld and are now in Marburg.

The bulk of the treasures of the Kaiser Friedrich Museum and of the Nationalgalerie, with some of the best of the Aegyptisches Museum, were stored in a similar flakturm, one of a pair erected in the Friederichshain. According to one report, unverified, Hitler long forbade the evacuation of these for fear that such a step would be taken as a sign of defeatism. Eventually, in February 1945, a few shipments went to a salt-mine in Thuringia with the gold reserves of the Reichsbank. When this hoard was found by U.S. troops, it was determined to remove both gold and art to Frankfort. Thus the U.S. became custodian of a considerable number of the most important medieval and renaissance paintings and sculptures of the Berlin collections, as well as some rugs, a good part of the collection of prints (Kupferstichkabinett), some of the Egyptian materials (including the head of Nofretete), and some four hundred unimportant modern paintings from the Nationalgalerie. The remainder of the contents of the Flakturm survived the bombings only to be almost totally consumed during the days of occupation by a fire. It remains uncertain whether this was started by SS troops in vexation at defeat or by displaced persons hunting for loot. Nothing remains of pictures, tapestries, porcelains, and sculptures except a deep bed of ashes, in which may be found bits of china and sculpture. It has so far proved impossible to organize a proper sifting of these ashes to recover what may have survived the holocaust. This loss bids fair to outrank even those of such cities as Munich, Warsaw, or Leningrad as the most serious single cultural loss of the war.

A serious impediment to surveying and estimating the state of art in Berlin, and in Germany as a whole, has been the division of Berlin into four national sectors and of Germany into four national Zones. There is thus added to the natural difficulties of communication (which hardly exists except by official army channels), transport, and housing, not to mention dislocation of personnel, that of having to communicate between Zones chiefly through Berlin. This means: first that where contents of collections in one Zone were deposited in another it is hard to get information about them or permission to reassemble them; secondly that in Berlin, where practically all the museums are in the Russian Sector, the question whether their administration shall be unilateral or quadripartite has to be settled before agreement is reached on their reconstitution; thirdly that until agreement is reached on such common problems as restitution and the reconstitution of the German administration for museums, monuments, etc., it is unlikely that much progress can be made towards a revival of German cultural life. During the summer, the U.S. military government on the whole concentrated on unilateral restitution of looted art in its Zone at the expense of salvage and reconstitution of the German collections. The British, who found little loot in their Zone, have proceeded more rapidly with the reconstitution of German collections as part of their program for the re-education of Germany. Information is lacking as to the French and Russian policies or of the fate of materials in their Zones. Recent information, however, indicates that agreement has been or soon will be reached which will facilitate a common attack on the above problems, and more precise information should become available in the course of the year.

In general, the program for the protection and preservation of cultural buildings and materials in war areas, as put into effect under the U.S. and British Military Government programs, may be regarded as one of the most successful aspects thereof. This operation, known as Monuments, Fine Arts, and Archives under the civil affairs of G-5 sections in army headquarters, was successful chiefly for two reasons; first the forethought which was given to it by interested archaeologists and art historians both in the U.S. and in England. This forethought had two concrete results: first, the preparation of lists and maps for use in the field both to guide Monuments officers to important sites and also to serve military commanders as an indication of what buildings should be spared from military use during occupation, if not from damage during battle. And secondly the interested citizens, acting first privately and then, in this country, heading up into the American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas under Justice Robert, and with the active support of President Roosevelt, persuaded the higher officials of the Army and State Departments of the need for such a program and thus made easier the task of Monuments officers overseas in securing recognition for their work. The other great contributing factor to the success of the operation was the calibre of the men drawn from Army (including Air Force), Navy, and Marines to undertake the work in the field. These men, art historians or museum experts or architects, and occasionally interested amateurs, were to some extent drawn from the replacements available in the theaters. Chiefly, however, they were specially procured in consequence of recommendations to the Civil Affairs Division of the War Department by the Roberts Commission or to the British War Office by its Adviser on Art and Archaeology. Their personality and skill enabled them to secure recognition and cooperation from the staffs to which they were attached for the monuments program, which at first sight seemed so unlikely to be of concern to military commanders in the field. Moreover their untiring and disinterested efforts, despite lack of such conveniences as transportation, office help, supplies for repairs, etc., accomplished miracles in the actual preservation of buildings and objects. More important, the assistance of such officers enabled local civilian officials to revive their administrations and to undertake the measures necessary to preserve their charges. The overall monuments operation constitutes one of the most concrete demonstrations of the belief of the Allied Forces in the Four Freedoms and their intention disinterestedly to do what is possible for the revival thereof in Nazi- or Fascist-occupied Europe.[2]

Nowhere was this more true than in Germany. The German military administration for the protection of art (the Kunstschutz) had on the whole acted well in protecting monuments and acquired goodwill in such occupied countries as France and Greece. The Nazis counteracted this goodwill by the looting of Jewish cultural collections. For this purpose they set up a special civilian organization, the Einsatzstab Rosenberg. There was also a good deal of private looting, particularly on the part of German officers. The Allied forces cannot be absolved from private looting; it is an inescapable concomitant of war, victory, and occupation. It has, however, been much less extensive and much more petty than the systematic removal of the contents of whole houses and apartments which the Germans practised. Nor have the Allies deliberately and officially confiscated the property of any class. Even the confiscation of Nazi-owned works of art, like the Goering collection, represents a trusteeship for its restitution to the governments of the countries of pre-war ownership. And the efforts of the Allied military government to protect and preserve German monuments and art objects have won the enthusiastic support of those elements of the population who, despite the Nazi régime, kept alive something of the liberal culture of Europe and are therefore the best hope for the re-education of the German people. Moreover, the honest desire of the U.S. military government to restore as quickly as possible cultural loot to the liberated governments has won enthusiastic support from these governments and favorable publicity in the countries concerned. Qualified representatives of these governments have been welcomed into the U.S. Zone to assist U.S. Monuments officers in identifying the loot and to take charge of the packing and return of it from U.S. collecting points to the countries of pre-war ownership. Thus the restitution part of the monuments operation has become an international effort for the rectification of the wrongs done by the Nazis. Inspired by the U.S. example, the other Allied Powers are proceeding in their turn to restitution. Both Russians and French, like the U.S. and British, have in their military government organizations provision for the protection and preservation of cultural buildings and materials. Thus the monuments program has been not only one of the most successful both in concrete results and in creating belief in the purposes of the Allies, but also one which has commanded general support both from conquered and liberated populations.

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[2] *Cf.* S. H. Crosby, "'Venus Fixers' Won Their War Too," *New York Times Magazine,* 20 Jan. 1946, pp. 14, 42.

It has been unfortunate that the fine record of this program should be sullied by the removal to the U.S. of some two hundred German-owned paintings.[3] These paintings apparently represent the cream of that part of the Kaiser Friedrich collection from Berlin, which, as has been indicated, passed into U.S. control and was stored first at Frankfort, and then at Wiesbaden. The reason given for the removal to this country was that the step was necessary to ensure the preservation of these works of art. The justification was that the U.S. government will hold them as trustees for return to Germany when in its opinion the Germans have a stable government fit to resume charge of them.

"Preservation" might refer to safety from two threats; physical damage or falling into the possession of persons unfit to care for them. Competent experts have questioned whether the risk of deterioration of these paintings was greater if they had been left in Germany than through removal to this country. Granted that conditions of storage in repositories were not always ideal, the qualified Monuments officers who first inspected the German repositories felt that given adequate conditions of police security, the physical conditions of storage were such that the German-owned art objects would better be left where they were until the cultural loot had been dealt with and space provided for the reconstitution of the German collections. After all, most of these collections had already passed from one to four winters under conditions which, although not ideal, were rather better than those which used to be customary before modern heating and air-conditioning prevailed in European castles and museums. Again, granted that the buildings from which these collections originally came were in many cases so badly damaged as not to be immediately usable and granted that shortage of fuel precluded any extensive program of heating of collecting-points, enough could have been spared to heat offices for working and the temperature of unheated storage would be no worse than that which the objects have experienced through most of the centuries of their existence. If it be claimed that they are now aged, and more susceptible to poor conditions of storage, how much more is it true that their age exposes them to serious deterioration in the course of movement to and storage in this country, however carefully they are handled and looked after.

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[3] First announced in the *New York Times* in December, 1945; *cf.* the discussion in the *N.Y. Times*, 7 Feb. 1946, pp. 1, 12, and editorial page, and also in C.A.J., V, 2. The conclusion of the present article was submitted before the publication of the Jan. C.A.J. and is allowed to stand at the author's request.

If "preservation" is from possible owners whom the U.S. government might not regard as fit to be entrusted with such treasures, this implies a confession of the impermanence of the purposes of the U.S. government in its military occupation. Apparently the U.S. military government envisages an eventual withdrawal, which will be followed by one of three unacceptable results: either conditions of chaos will prevail which will endanger the objects. Or a German government will arise which will prove unacceptable to the U.S. government. Yet the U.S. as one of the victors, should not again permit the rise of a threat to itself. The third possibility would be occupation by a power which the U.S. government distrusts, an implied criticism of one or another of the Allies, the only powers capable of taking over the control of our Zone.

The objections to the removal of these works of art to the U.S. are in part, as indicated above, technical; the risk of greater deterioration through movement than through leaving them in Germany. They are in part political: the confession of the weakness of intention of the U.S. occupation (which could only give the Germans to think about their own safety); the implied criticism of our Allies; and the justification given to any one of the other powers similarly to remove German-owned art on even more justifiable pretexts (e.g., the use of such tangible assets for reparations). But the chief objection is moral. For four years, the world has cried out against German cultural looting. Yet the Germans justified their acts on the grounds of the safety of the objects themselves and of the unworthiness of the former owners to have charge of them. Even granted that the present Germans, and the people of liberated Europe, accept the integrity of the intention of the U.S. government eventually to restore these objects, they may well wonder when that "eventually" will be. If the U.S. withdraws from a Europe tending towards the left, it may be long before there will exist in Germany a government acceptable to the U.S. government. Furthermore, what an opportunity this move gives to hostile propagandists both within and without Germany to point again to the disharmony between our pious utterances and our hardboiled actions; an opportunity all too often afforded during the war by the conflict between our announced intentions of bringing freedom and food to Europe and the harsh necessities for police measures and for the use of shipping for military supplies. Conditions of storage in Germany for these objects were not ideal: the chances of future safety from a political point of view might be questioned; but these risks were far less than that of exposing the U.S. government to criticisms of double-talk, of doing itself what it had ostensibly set out to rectify when done by the Germans. A country which entered upon conquest with as high moral pretentions as did the U.S. should, like Caesar's wife, be above suspicion. It should have taken no step, however high the expressed intentions, which might lend color to charges that as a victor its inner motives are no different from those of its enemies. A current cliché runs "what you do speaks so loudly that I cannot hear what you say."

Harvard University

European Art Collections and the War

By Gladys E. Hamlin

WAR losses in art collections were extraordinarily few, and also, generally speaking, the objects were found in excellent condition. Among the exceptions were Signorelli's *Pan and the Gods* and some of the other objects stored in a flaktower in Berlin. Because of its large size the Signorelli was not removed from the flaktower when, in March and April 1945, museum personnel became panicky and took a few things out at night to places considered safe. In 1943 Germany boasted that no bombs would fall on Berlin, but when bombings did occur in northern Germany, art personnel became cautious and wished to evacuate the contents of museums. They could get nowhere with Hitler because of his fear of losing face with the people. However, he finally consented to the removal of some things to two flaktowers and, when it was too late to get anything out, to salt mines. It is reported that a few days after Berlin fell to the Allies a fire occurred in one of the flaktowers and not until all the repositories have been checked will the loss to art be known.[1]

Apparently most German cities were able to evacuate their art to mines, castles, houses and other places that would seem to be safer than a museum in a city likely to be marked for bombing. In the United States zone of occupation alone have been found over 1,000 repositories, a number so large that it will require months for the Monuments, Fine Arts and Archives officers to examine each deposit and check what comes from merely personal or village collections and what is either of artistic value or is possibly loot to be sent to one of the four collecting points strategically located in the American zone. The largest of these, at Munich, consists of two buildings, the Verwaltungsbau, known as Gallery I, and the Führerbau, Gallery II, in a complex of structures which formerly served as headquarters of the Nazi Party. These buildings, through an urgent order for repairs and reconstruction, including the blocking off of a network of underground passages, were ready to receive works of art by June, a little more than a month after VE Day. Allied personnel, some museum trained, and a staff of Germans who have been carefully screened are employed at this huge collection point, where it is estimated that at one time during the operations there were between 200,000 and 300,000 items. The objects are inventoried as they are brought in and some are photographed. At first, five representatives from five liberated countries and later ten representing eleven liberated countries, sent by their governments through our invitation, sort out what looks like loot from their respective countries. They bring with them photographs, documents, or anything that might identify an object as coming out of their country. In the case of loot by the Einsatzstab Rosenberg identification is relatively easy due to the systematic methods employed by this looting company. The usual procedure of the Rosenberg company was to take their stolen goods first to Schloss Neuschwanstein where they were inventoried and photographed. If restoration was necessary the object was sent to the monastery at Buxheim, but if it was ready for storage, it was sent to the salt mine at Alt Aussee, although other places were also used. To locate objects of loot by other organizations or individuals is not so easy, as can be emphasized by the fact that in one salt mine alone were stored over two hundred different collections. Soon after operations started a few readily identified works were returned to their rightful owners as token restitutions. The first of these was the Ghent altarpiece by the brothers Van Eyck. Others include Michelangelo's sculptural group, *Madonna and Child;* returned to Nôtre Dame at Bruges; twenty-six paintings, including four by Rembrandt, sent back to the Netherlands; the altarpiece by the Master of Hohenfurth and the National collection of the Army Museum at Prague which have been returned to Czechoslovakia. Poland will soon receive if it has not already, the Veit Stoss altarpiece from the cathedral at Cracow. By December, thirty-five carloads of looted art had been sent back to France, and ironically enough, they were taken to the museum known as the Jeu de Paume, which was also the Nazi's assembling point where they had selected the best works to be sent to Germany. After a representative establishes ownership of an object for his country, he assumes responsibility for its safe return by signing a receipt at the collecting point. In case of a sale, it is the problem of the individual country to determine the real owner.

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[1] See Mason Hammond's article, above, p. 212.

Most of the objects of art at Munich were taken from the largest of the repositories, the salt mine above the small town of Alt Aussee, which is about 75 miles southeast of Salzburg. Here in

May 1945 the American Third Army discovered the largest art collection outside of the Vatican. This hiding place had been selected, not by the Nazis, but by Austrian art experts who made various kinds of tests verifying their theory that since salt absorbs moisture it would have a conditioning and drying effect upon the outside air let in through the ventilating system. Furthermore, they found that the temperature and humidity remain quite constant regardless of season: humidity about 65% and temperature about 45-50° F. Paintings, ivories and textiles would not be harmed in the constant conditions of the mine and parchment would be rejuvenated if it had been too dry. When the Allies entered the store rooms they found that metals, such as armor, had to have a heavy coat of grease to keep them from oxidizing. In central Germany the salt mines were not so well-suited for storage of paintings, since the temperature there was sometimes as high as 86° F. Access to the Alt Aussee storage rooms which were located more than a mile inside the mountain, was by a tunnel through which ran a tiny engine drawing six or eight small flat cars. In the storage section were seven "Werke," each consisting of several vaulted chambers in which had been built racks to accommodate 14,000 paintings and facilities for restoring damaged works of art. The Allies found about 20,000 objects, mostly paintings, some sculpture, furniture, and boxes of art objects stored there. Among them were the already mentioned Ghent altarpiece, the four paintings by Dierk Bouts taken from Louvain, the *Madonna and Child* by Michelangelo from Bruges, the objects taken from Montecassino by the Goering Division and the best of the material looted by the Einsatzstab Rosenberg.

The civilized world would have suffered an almost unimaginable loss if the eight cases marked "Marble–Don't Drop" but really containing bombs, had been used for the purpose for which they were intended, to blow up the mine in case of a German defeat. The Nazis did not want these treasures to fall into American hands. A professor from the University at Vienna also connected with the Vienna museum had been for some time employed as a specialist for art preservation in the Alt Aussee and Laufen mines. Unknown to his Nazi-s employers, he worked with the resistance movement and learned from the mayor of Bad Aussee of a group of reliable miners. On April 13, 1945 the professor was informed that the local Nazi intended to blow up the mine by means of bombs which had been smuggled into the mine three days previously in the boxes marked "Marble." He kept in touch with the operators of the mine and members of the resistance movement and later stated, "Thanks to the cooperation and to the heroic attitude of the gallant miners we escaped from the Gauleiter's evil scheme. I succeeded in protecting our precious goods until the arrival of the American Forces who came in time to save these invaluable treasures for the whole world." The miners did their part by cutting the long fuses the Nazis left trailing after them and by using some of the explosive to close the entrance to the shafts.

At the initial inspection of the mine by Fine Arts personnel after its discovery by the Allies only nine panels of the Ghent altarpiece could be seen, since the others were in a section of the mine that had been blocked off by the demolitions. These nine panels had been brought forward by civilians in charge of the mine who may have heard rumors of the threatened demolition by the Gauleiter and who placed them in a small chamber near the entrance to the long tunnel. During the moving the panel of *St. John* split lengthwise along the grain of the wood which had been weakened by worm activity. It was handed over to the restorer, who did a very fine job in repairing it. This famous altarpiece which Hitler had intended to be one of the chief masterpieces in the museum he was planning to locate at Linz, Austria, was the first to be returned to its owners. Flown to Brussels, it was officially delivered to the Belgian government August 22, 1945, after having been a little over three years in enemy territory. In 1940 it had been sent from Ghent to Pau, France, for safe-keeping. August 3, 1942 (not 1943 as previously stated) it was taken from Pau by orders from Hitler approved by Vichy and sent to Germany. Both Hitler and Goering wanted it. Goering in 1941 had sent a personal delegate to bring it back to Berlin but was unsuccessful in getting it. A little later Hitler sent his emissary with orders approved by Laval, and the seventeen panels (one has never been recovered after its theft in 1933 by a beadle of the cathedral of St. Bavon, where the Altarpiece belongs) were removed to Germany. The altar is reported to have been taken directly to Neuschwanstein, where it was uncrated and the surface blisters that had developed were treated by a Munich restorer. From there it was sent late in the summer of 1944 to Alt Aussee, where it was photographed by the restorer with the paper still glued to the surface where the blisters had been treated.

The Germans were, undoubtedly, motivated in their removal of the Ghent altarpiece by the fact that the wings had been in Germany from 1816 until their return to Belgium by the Treaty of Versailles. They had been purchased by an Englishman named Edward Solly, who lived in Germany and who had later sold them to the King of Prussia. A similar case is the Dirk Bouts altarpiece of the *Last Supper* from the church of St. Pierre in Louvain. The wings had been in the Berlin Gallery and the Alte Pinakothek in Munich and were returned by the Versailles Treaty. According to the priest's account, the altarpiece was placed at the beginning of the war in the vaults of the Banque Nationale, but since he was afraid that it would be harmed by the heat he had it returned to the church. At various times Germans came to view it and often inquired if the British had tried to take it, which made him suspicious that the Germans themselves would finally take it. Late in August 1942 the priest received orders to appear at the Hotel de Ville, where he was handed a letter. While he was there, the Germans placed armed guards at the entrances to the church and at the neighboring street corners and removed the altarpiece. The priest reports that the central section, having as subject *The Last Supper,* was not removed, only the wings representing *The Meeting of Abraham and Melchizedech, The Feast of Passover, The Gathering of Manna,* and *Elijah in the Wilderness.*

In the case of the sculptural piece of the *Madonna and Child* by Michelangelo in the church of Nôtre Dame at Bruges, the Germans had no shadow of a claim. It was purchased by the Mouscron brothers of Bruges from Michelangelo himself and had remained in the city ever since. The excuse here was to protect it from the Americans. At the beginning of the war the statue was placed in a specially constructed shelter in the north aisle of the church, not walled up, but accessible on demand, and a number of German officers and officials had at various times received permission to see it. Early in September 1944 two German officers visited the church and told the sacristan that the statue should be better protected. A few days later the Bishop of Bruges visited the church and gave orders that the shelter be walled up. It was too late to have it done that day. That night two German officers, one naval and one in field-gray, with a party of armed sailors, roused the sacristan and demanded entrance to the church. Instead, he took them to the dean. The officers informed him that they had orders to remove the statue. The sacristan and dean accompanied them to the church and watched them remove the statue by the light of pocket lamps. The windows were kept shaded and armed men were placed on guard outside. Instead of crating the statue they wrapped several mattresses around it and then took it away in a Red Cross lorry. The men arrived in two lorries, one for themselves and one for the statue. Later, they sent for a third, a closed one, into which they loaded eleven pictures. The Conseiller pour la Protection des Monuments historiques et des Beaux-Arts believes that the pictures were an afterthought because an extra lorry was sent for and because the officer remarked when one of the pictures could not be easily removed that it did not matter. Among the pictures removed were the *Transfiguration* by Gerard David, *Crucifixion* by Van Dyck, *The Disciples at Emmaus* by Caravaggio, and *Adoration of the Shepherds* and the *Last Supper* by P. Pourbus. The *Daily Express* for October 17, 1944 records the German version of the story:

> The Germans sent 45 crack troops and an art expert to get pictures by Michael Angelo and Van Dyck just before the Allies entered Bruges, German radio said yesterday. It added: "The German Army has decided to safeguard these treasures for Europe."

The so-called Monte Cassino art found at Alt Aussee was really the property of the Naples Museum and consisted of 187 cases of sculpture, paintings and art objects moved to the abbey September 9-10, 1943, for safekeeping. For the same reason the Hermann Goering Division said they moved it the following month to their rear headquarters at the Villa Colle-Ferreto, near Spoleto. Efforts were made by HQ Army Group and other German authorities to have these works taken to the Vatican, but the Division was powerful and independent and refused for a considerable time. Italian art officials were several times refused permission to inspect the objects. However, two representatives of the German Archaeological Institute in Rome succeeded in gaining permission to inspect the cases but not to take an inventory. Finally, through efforts of the Pope, of the Italian Fine Arts Officials and the newly appointed German directors of the Kunstschutz in Italy, first Tieschowitz and then Evers, the first consignment arrived in Rome, December 8, 1943, and was handed over to the Vatican authorities at Castel S. Angelo with considerable ceremony. On January 4, 1944, a second consignment was brought to the Palazzo Venezia, bringing the number of cases to 172, fifteen short of the total number. The

Germans explained that two camions had not yet come because the machine gun fire en route was bad. Italian guards were kept on duty awaiting the missing trucks and when asked the next day, probably by another officer, why they were waiting around, they were told that all the trucks had arrived. What had become of the other 15 cases? After the entry of the Allies into Rome, the Director of Monuments, Fine Arts and Archives Subcommission, Lt. Col. Ernest T. DeWald, checked each case personally against inventory lists supplied by Naples. A partial list of missing paintings was as follows: Peter Breughel, *Blind Leading the Blind;* Van Dyck, *Crucifixion;* De Keyser, *Portrait of a Dutchman;* Titian, *Danae* and the portrait of *Lavinia;* Raphael, *Madonna of the Divine Love;* Filippino Lippi, *Annunciation;* Palma Vecchio, *Sacra Conversazione;* Claude Lorraine, *Landscape;* and Sebastiano del Piombo, *Portrait of Pope Clement VII.* Missing also were five large bronze statues (two deer from Herculaneum, the Apollo from Pompeii, Mercury resting, and one of the dancers from Herculaneum). Later it was learned that the Hermann Goering Division had taken the 15 cases north to their chief, Goering himself, to present to him as a birthday present, but he disappointed them by refusing the gift. The loot was then taken to the great storage place, the Alt Aussee mine, to await its rescue by the Allies and eventual return to its rightful owners.

Paintings and objects of art ordered to be sent to Alt Aussee by Himmler but which never left the German repositories at S. Leonardo and Campo Tures because of the lack of transport and gasoline, were parts of the Pitti and Uffizi collections and some private collections. Professor Langsdorff, successor to Professor H. G. Evers as Director of the Kunstschutz for Italy, was the chief figure behind this removal of art to the north. He says that he acted on orders from "higher authority" but his superior officer, General Wolff, claims that the idea originated with Langsdorff himself and not in Berlin. The story begins on the 4th of July, 1944, when the German commander of Florence sent for Poggi, the Superintendent of Monuments and Galleries for Tuscany, and informed him that the pictures from the Pitti and Uffizi Galleries stored at the Villa Bossi-Pucci at Montagnana had to be sent north of the Apennines. Poggi protested on the grounds that this action would be contrary to the agreement made with Langsdorff but two weeks previously. The fact was that the works of art had already been removed the night before and were on their way to Marano sul Panaro near Bologna. The Infantry Division which removed them asked the Army Group there upon their arrival what to do with them and was told to offer them to the Cardinal-Archbishop of Bologna or the Bishop of Modena for safekeeping. Neither knew anything of the transfer and both were afraid of some Nazi trick and so refused them. About two weeks after these paintings were taken from Montagnana, another German unit returned the most important items stored by the Florentine galleries in a deposit at Oliveto, but with the *Adam* and *Eve* by Cranach missing. To locate the Cranachs Poggi enlisted the aid of Langsdorff, who drove out to Oliveto to investigate. He found the pictures in the possession of the Infantry Regiment which was stationed there and which intended to take them to Germany because they were "Germanic art." Langsdorff gained possession of them by signing a receipt and a statement that he would take them to Germany himself. He returned to Florence with the pictures and informed Poggi that he was on the track of them, then took them north to Verona, where he left them while he went to Fasano for an interview with General Wolff. The subject of discusssion is not known but after it was referred to Himmler, Wolff issued an order to Langsdorff to "go and remove whatever could be saved of the endangered works of art belonging to the Uffizi and the Palazzo Pitti in Florence."

Langsdorff returned to Florence and informed Poggi of his mission and also told him that he had found the two Cranachs but would not say where they were. Poggi told Langsdorff that the deposit in greatest danger was the one at Dicomano, which contained antique and medieval sculpture, but made it plain that if the contents were to be removed they must be returned to Florence. This request Langsdorff ignored and sent 26 cases of sculpture to Verona instead. Before the removal the civilian population of the town was evacuated and the town mined. Upon their return they found half of the town in ruins and the sculptures stored nearest the door and in the center of the Oratory of S. Onofrio missing. Among the pieces taken were the Medici *Venus,* the *Doryphoros, Niobe with her youngest child,* and the bronze boar, the so-called *Porcellino.* Langsdorff, instead of sending the works to the deposit which he had earlier informed Poggi he was forming on the Isola Bella in Lake Maggiore for the storage of art from upper Italy, sent it directly to General Wolff's headquarters. General Wolff openly disliked and distrusted the Italians, especially the Neo-Fascist Government and asked Gauleiter Hofer for storage in Gau, South Tyrol, a territory not officially ceded by Italy but already virtually part of the Reich. Buildings in two remote villages on the way to the Brenner Pass were selected as repositories, an unused jail in S. Leonardo and Schloss Neumelans at Campo Tures. Both places, according to expert opinion, were suitable for storing works of art.

Langsdorff was determined to gain possession also of some of the Florentine art treasures stored in the Villa Medici at Poggio a Caiano. The first time he visited the deposit the artillery fire was so heavy that he realized that he could not evacuate the contents. Perhaps he was the one who cleverly designed to inform London and Washington via Switzerland that important art deposits were at Poggio a Caiano and to have the German radio DNB broadcast in English that "it was expressly stated in the note that there are *no* German troops either in the Villa Reale or its surroundings and that this area neither has been nor will be used for military purposes. Anglo-American authorities will therefore have to bear the full responsibility if they should expose these treasures to dangers resulting from military operations." The day previous to the broadcast 30 cases of sculpture were removed by the Germans from the Villa. Among the noted works were Donatello's *St. George* and his marble *David,* Michelangelo's *Bacchus,* Verrocchio's *Madonna and Child* and a number of Della Robbia reliefs from Florence and Pistoia.

Between the middle of June and the middle of September Langsdorff succeeded in transporting to S. Leonardo and Campo Tures the contents of five deposits of Italian state-owned works of art consisting of 532 pictures, 153 cases of sculpture and three private collections, the Contini, the Finally and the Bourbon-Parma. Though the Germans did not attempt in Italy as elsewhere to seize Jewish collections the SS did try to take those of Bernard Berenson and Mrs. Charles Loeser, but the Kunstschutz and Professor Heydenreich, its head in Florence, succeeded in frustrating the attempt by pointing out that though both were Jews they were United States citizens. Lt. Col. Ernest T. DeWald and Wing-Commander Douglas Cooper report that "the worries of Kunstschutz were by no means over when everything had been transported to the two deposits. For, on the one hand, the Italian Fascist Government continued to clamour for the return of the works of art to Italian control, or at best for permission for a visit of inspection by some Italian Superintendents, and, on the other hand, they were accused of looting in broadcasts on the Allied and Bonomi-Italian radio.... The Italian Ambassador in Berlin protested to Ribbentrop, who promised to intervene with the Führer; the Duce protested to General Wolff; it was suggested that an Italian Superintendent might live at each of the deposits; the proposition was made that, with their own MT and gasoline bought on the black market, the Italians would move the contents of S. Leonardo Sondalo and of Campo Tures to Venice. But it was all of no avail: the Germans meant to keep what they had got. Indeed when the end came General Wolff supplied Langsdorff with a demobilisation order and appointed him his representative for handing over the Campo Tures deposit *not* to the Italians but to the Allied authorities." At the same time two other representatives were sent to S. Leonardo for the same purpose. The Allies carefully guarded the deposit for more than two months while preparations were made for their return to Florence. Crates had to be made for the pictures as the Germans had transported them uncrated, wrapped only in blankets and resting on straw in open trucks. Consequently, many of them were damaged. Late in July everything was in readiness and the American 5th Army brought the treasures back to Florence. Capt. Deane Keller, Monuments, Fine Arts and Archives Officer describes their arrival in their home city as follows:

> Unloading began almost immediately and 12 truckloads furnished by PBS, were unloaded the first day. 22nd July a token 6 trucks were loaded; Italian and American flags decorated the first of these as well as a huge sign on either side of it with the 5th Army insignia, saying "Florentine Works of Art return from the Alto Adige to their proper home" in Italian. They were parked before the Palazzo Vecchio and 3,000 Florentines heard General Hume, in a short speech, eloquently turn the Art Treasure over to the Mayor of Florence, Sig. Pieraccini, who responded in a moving talk on the part of the Florentines. A spontaneous ovation was given the General by weeping and emotionally touched citizens. It was a complete tribute to General Hume and the 5th Army and was memorable in the extreme. A good banquet followed with an oration by Minister Ruini of Reconstruction and a reply in Italian by the General.

The American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas, Washington, D.C.

War Damage in Chartres

By Marvin C. Ross

THE thrill of hitchhiking to Chartres from Paris in September of 1944 was one of the great experiences of a lifetime. The SHAEF business that had taken me to Paris was finished by eleven o'clock and there was nothing to do until an official dinner in the evening. The day was more beautiful than one could hope for, and the experience of riding in the wood-burning French trucks, loaded with the refugees returning to their homes after months of anxiety, was quite unforgettable. Nearing Chartres the road and the air field were pitted with shell holes, but it was possible to see the cathedral standing in the distance.

As we got nearer, one could make out that the damage to the cathedral was slight. Some of the resistance people had taken refuge in the towers and the Germans had fired at them. A closer examination showed that the gable on the front of the south spire had been badly nicked, but already the French had begun to put up scaffolding for repairing it, work which I watched going on during the three following visits that I had the opportunity to make to Chartres in the winter of '44-'45. One of the statues at the corner of the crown where the north spire rises had been shot away and lost. It is badly missed and the profile is spoiled from the distance, but the statue was so high that it was hardly seen and a replica will do in place of the lost one. Aside from some pitting, the exterior suffered no other serious damage.

The interior was stripped of its glass, which was stored safely in the basement. Here there was no damage, unless the dampness might have affected the organ. The opportunity of seeing the architecture, and the sculpture around the choir were not to be missed, but for me the most exciting of all was examining the fine Romanesque capitals under the towers, which usually are invisible in the dull light from the beautiful stained glass windows.

The church of St. Pierre was hit by an artillery shell in 1944, which struck the scaffolding on the exterior, causing only slight damage to the roof tiles. The Chapelle l'Hôpital St. Brice had its roof and windows (ordinary glass) blasted by bombing. The church of St. Foi was also damaged by bombing, but the Romanesque portal is still standing. The church of St. André, which had been restored in 1939 for a museum of sculpture, was used by the Germans as a storage space for luxury goods—soap, chocolate, etc. On August 16, 1944 they set fire to the goods before retreating, thereby completely destroying the roof and spoiling the interior stone work, although the façade escaped damage and is intact.

Of the old houses in Chartres, the Maison du Saumon lost its roof on July 25, 1944 when set afire by a German incendiary bomb. The Hôtel de Ville received serious damage to the roof, walls and right wing when burned out as a result of a bombing in May 1941. The roofs and floors of these sections collapsed. The Municipal Library housed in this section was reported completely destroyed except for charred fragments and water-soaked remains, part of which have been salvaged. The ancient municipal archives usually kept in this building had been removed in 1940 and are safe, but the modern archives are lost. The Ancien Palais Episcopal had some of its windows blasted, but not seriously. The Maison Cannoniale, the Maison Claude Huvé and the old houses in the Rue Chentault, Rue du Cheval Blanc, Rue de la Coirvierie, Place de l'Étape-au-Vin, Place des Grenets, Porte de l'Officialité and the Rue Poste Morard are reported to be intact. The Alliers, dit de Loëns and the Escalier de la Reine Berthe each had slight blast damage and lost a few roof tiles.

The Porte Guillaume, the most important remains of the medieval fortifications, was mostly demolished when the Germans blew up the bridge on August 16, 1944, just before they retreated. Only the south wall remains standing.

The building of the Archives Municipales is intact, as is also the Musée Archéologique with its collections. The Musée Scientifique et Artistique is also safe, together with its collections, which had been evacuated for safekeeping to the departmental repository at the Chateau Villebon.

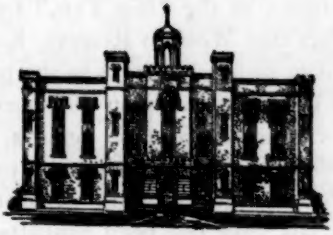
Of the other monuments of importance in the province of the Eure-et-Loire, I can give the following information. The Chateau Villebon and the ruins of the Chateau at Gallardon are without damage, as is also Chateau Aumeau, although the latter was used as a German barracks. At Epernon the church received damage to the roofing, tiles, windows and the stone mullions, and the church at Toury had slight blast damage. At Rogent-le-Rotrou the church of St. Hilaire and St. Laurent lost roof tiles but the rafters were not damaged. The other old buildings at Rogent-le-Rotrou, the

Chateau, the Prieuré of St. Denis, the church of Nôtre Dame, the Hôtel Dieu, the old houses in the Rue Bourg-le-Comte, Rue Charronnerie, Rue St. Laurent and Rue Giroult are unharmed, although those in the Rue Bourg-le-Comte had slight damage. The Musée Municipal, the Archives Hôpitalières and the Bibliothèque et Archives Municipals are also all right.

The Chateau de Maintenon received considerable damage when bombs landed in the moat.

Any loss of an old monument or of old books or manuscripts is, of course, a serious matter. However, the jewel of all the buildings in this region, the cathedral at Chartres, had such a miraculous escape that one wonders if the Virgin herself did not intervene to save this shrine which has been dedicated so many centuries to rendering homage to her.

The Walters Art Gallery
Baltimore, Md.



KNOX COLLEGE, GALESBURG, ILL., 1837.

American Art Studies in the Midwest

By Laurence Schmeckebier

WITH the grave concern felt by Americans for the preservation of the art of liberated countries of Europe, the question is often asked, what are we doing about the artistic monuments of our own country? Recently an entire issue of the COLLEGE ART JOURNAL was devoted to the discussion of American art. A number of articles written by the most distinguished younger scholars in the art history profession revealed the bare facts, both that the subject in general has been sadly neglected by the educators of American youth, and that the arts in America offer a significant and exciting field for historical and creative research.

Since many of those questions have come from the Middle West, often sharply pointed by such leading architects and painters as Frank Lloyd Wright and Thomas Benton, the editors of a national periodical returned the question—Just what are the alleged intellectual leaders and teachers in midwestern universities doing about it?

Although somewhat inadequate, the following survey will give a general idea of what is, and what is not, going on. It includes the larger, for the most part, state-supported, institutions of what in athletic circles is known as the "Big Ten," together with several of the smaller colleges like Western Reserve, Kansas and Michigan State, which have taken significant steps in the promotion of American art studies. It is based primarily on the course offerings as listed in their respective catalogues, and on reports of the men in the art departments who are either directing the programs or actually doing the work. For obvious reasons, institutional publicity or public relations officials have not been consulted.

Looking over the course offerings of departments, variously labelled Fine and Applied Arts, History of Art, Applied Design or simply Art, you will usually find at least one course devoted exclusively to American art, along with the standard collection of survey and period courses. Compared with the impressive lists in competing departments of languages, literature, history, classics and the other humanities, fine arts offerings have always been limited, but in recent years many of them have been expanded. Theoretically, at least, art studies are now established as an important and necessary department in any modern education program.

With such traditionally modest resources available to cover the vast field of world art, the problem of proportional emphasis has brought varying solutions. A few years ago the tendency was to study American art, particularly of the 19th and 20th centuries, as a part of the general development of style in Europe. Many departments still follow this program with the American examples used simply as provincial variations of the European style. Others have come to stress certain phases of American art, particularly modern architecture, as significant contributions to the international styles, even to the extent of determining the course of their future development.

Where the study of general history of art has veered away from the old chronological list of dated monuments to a more dynamic penetration of historical situations in the light of contemporary problems, a new and primary emphasis has been placed on the American field. For example, a freshman course at Western Reserve on Elements of Architecture is concerned principally with the small American residence in the surrounding area of the middle Atlantic states and northern Ohio. A beginning course in Principles of Style (Introduction to Art) at Minnesota is devoted primarily to the indigenous works of painting, sculpture and architecture produced in this area, before launching into a survey history of art the following quarter. To the obvious advantage gained through the study of art works in the original, rather than in photographic reproductions is thereby added a significant degree of artistic self-knowledge. Thus armed, the student can intelligently face the oft-cited problems of chauvinistic superiority or provincial inferiority of the regional styles with some degree of confidence.

In general, most institutions conceive the course in American art as a survey of all the arts from colonial to modern times in the United States alone. But there are several significant variations. One, a result of the vast interest in Latin America during the past decade, is the conception of American from the more continental or hemispheric point of view; so that the art of Mexico, South America, and Canada can be treated as a common, new-world tradition rather than as foreign competitors. A second is the more specialized and limited treatment of American painting or architecture as separate courses, with correspondingly greater emphasis on regional styles and chronological development.

Only a few are moving ahead into the thorough and scientific study of the historic problems which deserve to be so treated. A course on the Gothic Revival in America by Huntley at Chicago and the Architecture of Frank Lloyd Wright by Kienitz at Wisconsin are notable cases in point. My own personal interests have led me into special courses at Minnesota on Modern Mexican Art, Contemporary Painting in the United States, and a graduate course in Regional Art of the Northwest. There are many art historians indeed who will question the value of such studies for either graduate or undergraduate students, but the amazing response of the students, both in popular interest, intellectual effort and scholarly achievement, that I have experienced amply justifies the work. It is an interesting commentary on the character of American cultural self-interest to look over the catalogues of some state-supported universities and find highly specialized courses in French Romanesque Sculpture, The Decorative Arts of Islam, Art of the Sung Dynasties and Attic Red Figure Vases, while American art is favored with only the broadest survey courses.

However, the catalogues and academic window dressings do not reveal what is going on in the minds of the men who do the teaching, or the actual investigations being carried on by them on their own time, or by graduate students working with them. These can be broken down into a number of specific types of problem study. Under way are many promising monographs on well-known American artists, some of whom should have been studied long ago. At Chicago, for instance, studies on George Bellows, Mary Cassatt, Lorado Taft, and Homer Martin have been undertaken by graduate students, and a book on Boardman Robinson is soon to be released by its University Press. A monograph on Fletcher Martin is being prepared at Iowa. Ohio State is doing one on Hiram Powers. Several remarkable discoveries of primitive or regional artists whose work has hardly been known beyond its own time or immediate environment have been made at Northwestern and Minnesota. For a recent meeting of the Midwestern College Art Conference at Evanston, Carson Webster exhibited the painting of an early Chicago artist, Junius Sloan. For the past five years, such a research program has been carried on at Minnesota with startling results, which include panorama and scene painters like Edwin Whitefield and Henry Lewis, whose lush landscapes of the promised land beyond the Mississippi played no small role in attracting settlers from Europe and the Atlantic seaboard. Other subjects range from wood sculpture by a Danish carpenter named Jes Smith, and a group of weavers active for years in a Finnish settlement in St. Louis County, to the painting of the Baltimore artist Frank B. Mayer, whose life work as an interpreter of America was determined in large part by his early contacts with pioneer Minnesota. This latter study is to be published as a monograph and the paintings circulated nationally as an exhibition by the Walker Art Center of Minneapolis.

A second type of problem is the study of the artistic life and character of certain communities. At Illinois, an architectural study of picturesque Evansville, Indiana, has just been completed. At Iowa, there is a project on the history of Catholic art in Dubuque, long famous as the archiepiscopal see and Catholic center of this region. An architectural survey of St. Paul was made at Minnesota with a view toward preventing some of its historic buildings from destruction by the periodic commercial building booms, and a recent survey of the artistic resources of a typical midwestern community—a sort of "Art in Middletown" project was recently published by the University of Minnesota Press under the title of "Art in Red Wing."

Area or regional study is another type of research project which seems to be concerned, in the universities at least, with architecture alone. Frank Roos at Ohio State has long pursued his own hobby of photographing historic buildings of his state. A project on the beginning of architecture in the Old Northwest is being conducted by Dean Rexford Newcomb at Illinois.[1] A combined project of the university with the state historical society of Minnesota is the cataloguing of the State's historic buildings, from pioneer days to the present time. All of these projects are related in one way or another with the Federal Historic American Buildings Survey which, however magnificent and historically important as an attempt, never was adequately executed.

Area studies in the field of painting seem not to have attracted university scholars, but have been pursued largely by the museums and historical societies. Such an example would be the gigantic task of cataloguing the artists of Indiana, undertaken by Wilbur Peat of the Indianapolis John Herron Art Institute.[2] In this respect, the progress of the Chicago Art Institute during the past decade has been an inspiration to follow. Not only has it collected the

[1] See "Studies in Regional Architecture" by Rexford Newcomb (C.A.J. V, 2).

[2] See "Early Painting in Indiana" by Wilbur D. Peat (C.A.J. V, 2).

works of its regional artists for exhibition to the public, but it has moved further toward their scholarly and historical interpretation through the publication of well-documented and illustrated catalogues.

The study of artistic forms, again largely concerned with architecture, that have developed out of American life is another type of investigation. Some of these are limited to specific regions, such as the studies of Early Kansas Churches and Rural Architecture of Kansas being conducted at Kansas State College. This latter study is significant in that its concern is not only the functional and esthetic character of the traditional form, but also its adjustment or modification to the requirements and conditions of modern living. A broader study of the evolution of the American house, based in part on the Historic American Buildings Survey is being prepared at Wisconsin. A good many specific and promising investigations involving such phenomena as Steamboat Gothic and the use of Color in Early American Architecture, are being done at Ohio State under the direction of Frank Roos. My own personal interest during the past few years has been the attempt to define some of these artistic forms in terms of their function in American community life.

Finally, there are quite a few investigations concentrating on various social or industrial institutions that have determined or influenced American artistic production. One such study at Ohio State is the origin and development of the design of Rockefeller Center as an institutional problem. At Michigan State, several new projects are underway on the study of Industry and Labor as contemporary patrons of painting in the United States.

These remarks are not intended to give a catalogue of scholarly investigations under way in the Midwest, but merely to suggest something of the range and vitality of interest on the graduate and research levels, as opposed to what is actually being taught in most undergraduate courses. Perhaps this is as it should be, and there is no criticism intended in the juxtaposition. What is really interesting, however, is to note some of the institutions in which no historical research whatever is being done in the American Art field. In one case, a remarkably promising and progressive young scholar has been loaded with administrative work so that his own research was forced to go by the boards. In another institution it is impossible, according to one of its staff members, to encourage students to undertake research projects in American art because the dean does not find the subject "challenging enough for a graduate thesis." One can assume from this attitude, that staff members themselves would find it unwise to entertain any illusions about the value of American art as a subject for their own investigation. I personally have encountered a number of brilliant young art historians whose interests, training and background make them eminently qualified, but who would not dare tackle a problem in American art for fear of jeopardizing their chances of professional advancement in their own institutions.

One of the most striking phenomena in middle western universities during the past two decades has been the development of the creative arts within the framework of a regular academic curriculum. Creative art, of course, has always been taught in one form or another, but added significance and impulse were given in the early thirties when creative or imaginative work began to be recognized on a par with the traditional scholarly or intellectual activities of the graduate school. In many institutions, therefore, (such as Iowa, Ohio, and Minnesota) it has long been considered proper to accept a work of art as a thesis in the same spirit as any other piece of creative research.

Over the years, the University of Iowa has kept itself in the forefront of the art news through its emphasis on the creative arts both for the training of professional artists and art teachers. This emphasis naturally has had a profound influence on the undergraduate courses. It has drawn some of the nation's most outstanding artists to work on the Iowa campus, and has of necessity aroused renewed historical interest in American art, particularly of the twentieth century. However, contemporary American art is considered there to be important only in so far as "it justifies itself in world opinion and takes an important part in modern art in general."

The trend of thought behind the development of art at Iowa over the past decade and a half is perhaps best illustrated in the writings of its most influential protagonists. "America has turned introspective," wrote Grant Wood in his *Revolt Against the City* (1935) " . . . the Depression Era has stimulated us to a revaluation of our resources in both art and economics. . . ." He denied the charge of chauvinism, but "if it is patriotic, it is so because a feeling for one's own milieu, and for the validity of one's own life and its surroundings is patriotic. Certainly I prefer to think of it . . . as a commonsense utilization for art of native materials—an honest reliance by the artist upon subject matter which he can best interpret because he knows it best."

In 1945, Dr. Lester D. Longman wrote in the forward to the catalogue of Iowa's 1st Summer Exhibition of Contemporary Art: "It seems long ago that we went through the provincial and naive promotion of subject illustrations called 'American Scene.' This was never an esthetically contemporary art. Time has proved its pictorial clichés a most inadequate vehicle in which to hold the dynamic energy, the turbulence and excitement of our age . . . Artists now . . . seek with honesty and self-confidence to shape new forms which ritualize our spiritual concerns."

In other universities the lines between artistic subject matter and the shaping of new forms are not always so sharply drawn. Artists of recognized vitality and originality in the contemporary spirit are continually attracted to long established American themes, such as Michigan State's John de Martelly who is at work on illustrations to a Daniel Boone study, and Charles Pollock, who is making drawings for a book on American Folk Songs. Minnesota's John Rood continues a steady production of American folk themes in his wood sculpture. As artist in residence at Wisconsin since 1936, John Steuart Curry has remained the most outstanding artist of that state and, though handicapped by his recent illness, has stoutly defended the convictions of artistic style and function which originally brought him to national fame. These are by no means epoch making innovations, but they show the progressive and steady trend toward an expression that is natural and an integrated part of the universities' educational function.

The renewed emphasis on the creative arts in many of the midwestern universities has brought an important element in patronage of the producing artist. Not only are well known personalities employed as artists in residence on a research or instructional basis, but universities are beginning to invest substantial sums of money in building up collections of contemporary art which eventually may play a dominant role in the cultural development of the nation.

One last factor worthy of note in this survey of art activities in the Midwest is the rich variety of programs and activities, instituted largely by college departments, for the promotion of artistic interest and understanding in their respective communities. At almost every college or university of any standing, you will find a continual program of public lectures, travelling exhibitions, radio broadcasts, extensive courses and art forums that are intended to serve its supporting community as well as its student body. Some of these are organized on a state-wide educational basis through a state federation of art. Others, like the Kansas State's Friends of Art, are organized not only for the purpose of sponsoring interest and appreciation in art in general, but for the more specific purpose of encouraging an interest in American art, especially the work of local painters. With its funds, it has purchased many of their paintings, such as those of John Steuart Curry and Henry Varnum Poor, for the permanent collection of the college. Interest in the popular production and preservation of art at Minnesota has led to the organization of a Folk Arts Foundation, which promises to become an important influence in the cultural life and character of the state.

Work, therefore, is going on in American art studies in the Midwest and these remarks are intended neither to approve nor condemn, but to give some idea of its general character. There is much more to be done. While there are still those administrators who look down on the study of American art as they once disdained American history and literature as "not challenging enough," there are many universities actively promoting such research. I am not in a position to quote figures or official policies of research in different institutions, but I know that in my own case, the work I have begun would not have been possible without the active and liberal support of our graduate dean, and the university Committee on Research. I am also aware of a growing realization among research administrators of other state-supported universities that their efforts and financial support have too long been concentrated solely on developing the material resources of the state, and that the development of its cultural resources is an equal, if not greater responsibility. I suggest "greater" because there has been abundant support for the investigation of material resources by government and private industry, but the cultural responsibilities, especially in the arts, were left to chance and a few generous individual donors. Modern depression and war have taught us new values, and if America is ever to mean anything more to the world than the threat of the atomic bomb, it will have to justify itself in cultural terms as well as those of material power. The way is open, and the beginning steps have been made.

University of Minnesota

Contributors to This Issue

Henry-Russell Hitchcock is Associate Professor of Art as Wesleyan University and author of several books and articles on architecture. Recently awarded a Guggenheim fellowship he is now in England preparing a book on Victorian architecture.

John Alford, previously Head of the Department of Fine Art in the University of Toronto, has recently been appointed Professor of Esthetics in the Rhode Island School of Design.

H. R. MacCallum, Professor of Philosophy, has been acting Head of the Department of Fine Art at the University of Toronto since the summer of 1945.

Scott Buchanan, previously Professor of Philosophy in the University of Virginia, has been Dean of St. John's College since 1936. He is the author of a book on *Mathematics and Poetry.*

Stephen C. Pepper holds a Professorship of Philosophy in the University of California, and has been Chairman of the Art Department there since 1938. His books are: *Modern Color, Aesthetic Quality, Knowledge and Society, World Hypotheses,* and *The Basis of Criticism in the Arts.*

Mason Hammond is Associate Professor of Greek and Latin and of History at Harvard University. During the war, he served as a Monuments, Fine Arts, and Archives Officer in Sicily and Naples, and as Chief of the Monuments, Fine Arts, and Archives Branch in the U. S. Group of the Allied Control Council for Germany. He left Germany early in October, 1945.

Gladys E. Hamlin, who is Research Assistant in the office of the American Commission for the Protection and Salvage of Artistic and Historic monuments in War Areas, at Washington, has contributed several reports to the Journal.

Marvin C. Ross of the Walters Art Gallery and during the war an MFA&A Specialist officer at SHAEF headquarters, is contributing a series of articles on war damages in France, of which *Chartres* is the second.

Laurence Schmeckebier is Chairman of the Fine Arts Department at the University of Minnesota. He is the author of *A Handbook of Italian Renaissance Painting, Modern Mexican Art,* and *John Stuart Curry's Pageant of America.*

Obituary Notices

GEORG GRAF VITZTHUM VON ECKSTÄDT

It was learned that Georg Graf Vitzthum von Eckstädt died in Göttingen, Germany, shortly before Christmas, 1945.

Born near Dresden in 1880, of one of the oldest aristocratic families in Saxony, he studied art history in Leipzig under August Schmarsow, became a *Privatdozent* at the same university in 1907 and was called to the chair of art history at Kiel in 1912. In 1920, he became the successor of H. A. Schmid at the University of Göttingen where he taught until 1941. Shortly after taking over his duties in Göttingen, he suffered a nervous collapse which resulted in a drastic reduction of his working capacities and his literary output; but he continued to give every ounce of his strength to his teaching obligations and was able to create a "school" of his own into which he instilled a measure of the sense of scholarly responsibility to which he himself unflinchingly adhered.

With the advent of political and academic tyranny in Germany, there began for him a period of intense mental suffering which with the destruction wrought by the war, must inevitably have increased during his last years. Vitzthum was a liberal of the deepest conviction, a true friend of his friends, and one of the most courageous and uncompromising men on any German campus; none of his friends will ever forget that on the very day on which new and more stringent anti-Semitic laws were enacted by the Nazi government, he boarded a train to Berlin and, heedless of the consequences to himself, assured Max Liebermann of his inalienable friendship and admiration.

To any art historian who has studied Vitzthum's relatively few books and articles,[1] there must have come a vivid realization of that combination of scholarly conscientiousness with esthetic sensibility which marked his every approach to art-historical problems. However, only those who had the privilege of attending his classes and seminars, can be said to have fully known his pedagogical mastery and unerring fairness of judgment, his profound seriousness and engaging charm, his self-effacement and his never-to-be-forgotten magnanimity. His whole existence was living proof of the fact that there exists no contrast, let alone discrepancy, between scholarship and "human values," provided that both scholarship and "human values" are real. On the basis of this synthesis, Vitzthum's students came to understand the value of scholarship because they loved the man, and to understand the human values of their vocation because they loved the scholar. His modesty and scholarly conscientiousness were such as to prevent him from publishing some of his most original contributions to our discipline (I am thinking, in particular, of his interpretation of the art of Rubens), and he has left to his pupils the task to disseminate, as best they can, some of his deepest insights. These pupils, and all who knew him, will feel his continued presence in their minds as a never-ceasing challenge to emulate his unfailing moral and scholarly integrity. He will live in their hearts as one of the noblest men that ever were.

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[1] The following may perhaps be considered most important: *Bernardo Daddi*, Leipzig, 1903; *Die Pariser Miniaturmalerei . . .* , Leipzig, 1907; "Von den Quellen des Stils im Triumph des Todes", *Repertorium für Kunstwissenschaft*, XXVIII, 1905; "Ein Stadtbild im Baptisterium von Castiglione d'Olona", *Festschrift zum 60. Geburtstag von Paul Clemen*, Düsseldorf, 1926; "Der Hochaltar der Jakobikirche in Göttingen", *Göttinger Beiträge zur Kulturgeschichte*, 1927; "Zu Giotto's Navicella", *Italienische Studien, Paul Schubring zum 60. Geburtstag gewidmet*, Leipzig, 1929; and such masterpieces of reviews as "Bella Martens, Meister Francke", *Repertorium für Kunstwissenschaft*, LI, 1930, and "Alfred Stange, Deutsche Malerei der Gotik, I", *Zeitschrift für Kunstgeschichte*, IV, 1935. It was one of the most regrettable results of his illness that he was not able to continue his brilliantly begun treatment of "Die Malerei und Pastik des Mittelalters" in Burger's *Handbuch der Kunstwissenschaft* (1914).

WOLFGANG STECHOW

Oberlin College

JAMES BURN HELME

The sudden death of Professor J. Burn Helme last November 13 at the early age of 48 came as a blow to his colleagues and associates at the Pennsylvania State College. But also, since he was a man of warm and engaging personality whose activities in behalf of architecture and the fine arts had been many-sided, his loss has been deeply felt among a host of friends and acquaintances in many places.

Born at Smith Falls, Ontario, May 29, 1897, Professor Helme studied architecture at the University of Toronto, receiving there the degrees of Bachelor of Science (1922) and Master of Architecture (1925). He held at Toronto the Kaufman Research Fellowship, travelled in Europe as the Province of Ontario French Scholar in Architecture and Town Planning, and in 1927 studied at the Ecole des Beaux Arts at Fontainebleau. Before joining the faculty of the

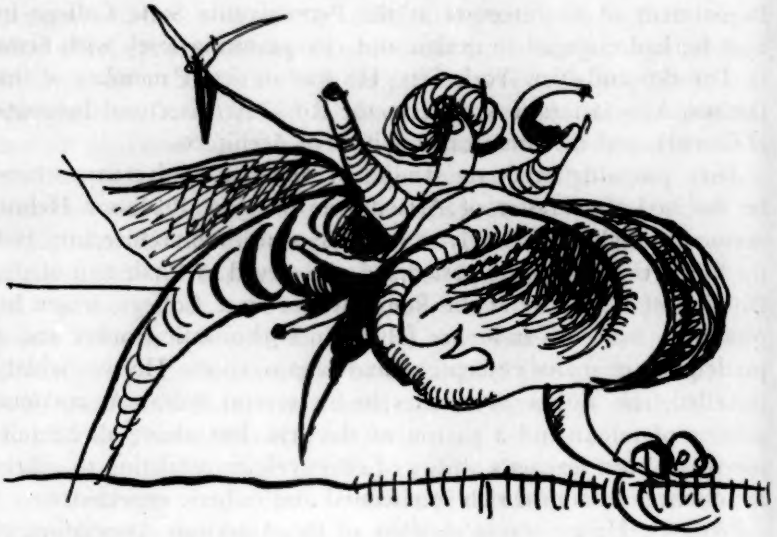
Department of Architecture at the Pennsylvania State College in 1927 he had engaged in design and city planning work with firms in Toronto and New York City. He was an active member of the Ontario Association of Architects, the Royal Architectural Institute of Canada, and the American Institute of Architects.

After pursuing graduate studies at Harvard University, where he received the Master of Arts degree in 1930, Professor Helme devoted himself increasingly to scholarly studies in architecture and the fine arts. During the past decade he served as Chairman of the Division of Fine Arts at the Pennsylvania State College, where he constantly made his influence felt as an enthusiastic teacher and a participant in many enterprises and organizations. He was widely travelled, the author of articles in his several fields, an amateur painter of talent and a patron of the arts. But above all he possessed the born teacher's ability of effectively transmitting to others the essence of his own rich intellectual and esthetic experience.

Professor Helme was a member of the American Association of University Professors and the American Association of Museums, as well as a member for some twenty years of the College Art Association of America.

H. E. Dickson

The Pennsylvania State College



Dear Curt Valentin:

About my thorn pictures; I can only give a clue, since the process of becoming involved with one's subject is always mysterious and not easy to explain. One reacts to the reality of tension in a subject, physical and spiritual or psychological; and that tension paraphrased and ordered should become immediate and intensified in one's painting.

I had been thinking of the Crucifixion (as you know I hope to attempt this subject for St. Matthew, Northampton) my mind became preoccupied with the idea of thorns (the crown of thorns) and wounds made by thorns.

Then on going into the country I began to notice thorn trees and bushes. Especially against the sky, the thorns on the branches established a limit of aerial space. They were like dividers pricking out points in space in all directions, encompassing the air, as if it were solid and tangible. I'd never noticed this before: but all kinds of ideas for pictures started to come into my mind. Apart from the large "Thorn Trees" I had several ideas for "Thorn Heads." A sort of 'pricking' and demarkation of a hollow headshaped space enclosed by the points. All the paintings I have done started off with drawings and sketches direct from nature.

1-24-1946

Yours

Graham Sutherland

News Reports

ANNUAL MEETING OF THE COLLEGE ART ASSOCIATION

The 34th Annual Meeting of the members of the College Art Association of America was held on Saturday, January 5th, 1946, at 10:00 A.M. at the Institute of Fine Arts, New York University, 17 East 80th Street, New York:

PRESIDENT'S REPORT:

Mr. Rensselaer Lee, President of the Association, reported that the year had been a good one and that he was grateful to his able predecessor, Mr. Sumner Crosby, for having turned over the affairs of the Association to him in such sound condition. During 1945 the reserve fund was increased by about $2000 and the democratic system of rotation of directors established, though this was not made so rigid as to exclude from continuous service an indispensable member like Mr. Eisner, the Treasurer. The microfilm project was well under way under the able guidance of Miss Sunderland, and Mr. David M. Robb had been appointed chairman of a committee to assist and advise Miss Sunderland. Mr. Lee expressed the gratitude of the Association to the American Council of Learned Societies for their subvention of $500 in support of this project.

A committee under the chairmanship of Mr. Stechow is preparing a report which will discuss the relation of practical art courses to the purposes of humanistic education. This committee is availing itself of the valuable findings of a committee earlier appointed by Mr. Crosby and headed by Mrs. Amy Woller McClelland which was concerned with studying the problems of teachers of the practice of art at the college level.

The membership was reminded of the valuable work of Mr. Barr's committee on the History of American Art which resulted in last May's interesting issue of the COLLEGE ART JOURNAL, and of Miss Lawrence's excellent work as Editor of the Office of War Information Newsletter. She had taken over this work as successor to Mr. Meiss last summer.

In the Treasurer's absence Mr. Lee gave a brief financial report. The financial situation of the Association is sound and thanks are due to the fine supervisory activity of Mr. Magill. Membership dues, sales of back publications, and the active book service have brought in larger funds than were anticipated.

PUBLICATIONS:

Mr. Lee in the absence of Mr. Baldwin Smith, Chairman of the Publications Committee, called attention to the recent publication of Professor Marion Lawrence's monograph, *The Sarcophagi of Ravenna,* which is the second in the series jointly sponsored by the Archaeological Institute of America and the College Art Association. He congratulated Mr. George

Kubler and Mr. Robert Goldwater for their fine work on the *Art Bulletin* and thanked Mrs. James Rorimer who recently resigned as Assistant Editor, for her able service. The Association, he added, is extraordinarily fortunate in her successor, Miss Phyllis Williams.

Mr. George Kubler, Editor of the *Art Bulletin,* reported that the two-months delay in the publication of the *Bulletin* is almost made up, and the contributions high in quality and ample in quantity, although he expressed regret at the lack of articles in the field of American Art. It was the general opinion of the members that the double column in the *Art Bulletin,* previously adopted as a war measure, should be maintained. Some thought, however, that a larger type should now be substituted for that in present use. Mr. Henry Hope, Editor of the COLLEGE ART JOURNAL, reported that there was no dearth of manuscripts for the JOURNAL, and that its affairs were in good shape. Mr. Lee thanked him for his excellent work in making the JOURNAL unique as a forum of opinion on teaching problems.

SCHOLARSHIP COMMITTEE:

In the absence of Mrs. Claflin, Chairman of the Scholarship Committee, Mr. Lee stated that out of the $10,000 provided four years ago by the Carnegie Corporation for grants-in-aid of graduate study, the Association now has left $2,550—which would point to the exhaustion of the fund with the granting of scholarships this year. It was felt that at least one scholarship should be given to a well recommended student for the purpose of beginning graduate work, the theory being that universities for the most part give aid only to students who have already proved their ability as graduate students. It was hoped that new funds might be secured for future scholarships.

MEMBERSHIP COMMITTEE:

Miss Marion Lawrence, Chairman of the Membership Committee stated that the membership situation was sound. As a result of Mr. Magill's promotion drive last fall, new memberships offset cancellations by more than 100 and included one new life membership for Dr. Stanley Charles Nott.

NOMINATING COMMITTEE:

Mrs. John Alford, Chairman of the Nominating Committee for 1945, reported that her Committee in soliciting the opinion of members of the Association in regard to candidates for nomination as Directors of the Association, had performed a useful and democratic service, but that she believed that the function of the Nominating Committee was not sufficiently clear with regard to the nomination of officers. In 1945 the Executive Committee had suggested to the Nominating Committee that they nominate the officers for 1945 to serve again for 1946, and although the reasons given were respectable, Mrs. Alford felt that this procedure was unsatisfactory and should be improved upon. This question and others relating to the appointment and activities of the Nominating Committee were referred by vote of the members to the Board of Directors for clarification.

THE BERLIN PICTURES:

Mr. Lee next brought up the subject of the paintings, chiefly from the Kaiser Friedrich Museum, which were recently taken to Washington from Germany. Reports having been received that adequate facilities and American personnel are present in Europe to care for these paintings in spite of Government statements to the contrary, the Executive Committee requested the authorization of the membership to write a letter to the Secretary of State, requesting clarification of the Government's action and urging that no further shipments be contemplated, as the action had already cast discredit on American motives. Mr. Hope added that he had recently been informed that the Monuments and Fine Arts officers in Germany would be in favor of the Association's writing such a letter. After discussion which showed that the members felt that the anxiety rather than the censure of the Association should be conveyed to the Government, the Executive Committee was directed to write a letter to the Secretary of State.

O.W.I. NEWSLETTER

Miss Lawrence reported that the Newsletter has had fourteen issues since September 1945 which have circulated widely abroad. The Newsletter contains summaries of books and articles on art which have appeared since 1940. Several members testified to the usefulness of the Newsletter to European scholars during the war, citing reports from Spain, Portugal, and the Vatican. Mr. Hope asked that a digest of the file, now at Columbia, be made for the COLLEGE ART JOURNAL. Miss Lawrence stated that apparently the State Department has no intention of continuing the Newsletter for very long.

BOOK SERVICE:

During the year 1945, 438 orders were received ordering a total of 1101 books. More than two thirds of the orders were received from individual members.

MICROFILM SLIDE PROJECT:

Mr. Robb, Chairman of the Microfilm Slide Committee, reminded the members of Miss Sunderland's article in the November issue of the COLLEGE ART JOURNAL explaining the project, and informed them that she had just handed over for review by his committee lists covering 4000 titles of paintings from the trecento to our own time. Expression of interest has been considerable from smaller institutions. This set will be an experimental first step in a plan to provide inexpensive illustrative material for history of art courses in colleges throughout the country.

PLACEMENT BUREAU:

The Placement Bureau has received about 30 requests for applications from various institutions. These institutions deal with applicants directly so that generally the Bureau is not informed of appointments. It is known however that a number of our candidates have been placed.

In the course of the year 60 new applications were filed. Many of these were from returning service men and women. Undoubtedly there will be a good deal of activity in this Bureau during 1946.

LECTURE BUREAU:

The Lecture Bureau has been comparatively inactive during the past year, but now that the war is over many institutions will undoubtedly look to us again for service.

REFRESHER SEMINAR:

Mr. Hope brought up the question of a committee on refresher courses for veterans about to return to teaching which the members had voted to create at the annual meeting on January 29, 1944. It was felt by the majority of the members present that the G.I. Bill of Rights, by enabling veterans to return to graduate work, had pretty well taken care of the situation.

ELECTION OF OFFICERS AND DIRECTORS:

The officers of the College Art Association elected for the coming year are: Rensselaer W. Lee, President; Wolfgang Stechow, Vice-President; Frederick B. Deknatel, Secretary; Mark Eisner, Treasurer.

New directors elected are: Bartlett H. Hayes, Henry R. Hope, Fiske Kimall, and Stephen C. Pepper. These take the place of the directors retiring at the end of 1945: John Alford, Walter W. S. Cook, Sumner McK. Crosby and Rexford Newcomb, to whom go the thanks of the Association for their services.

The Nominating Committee elected for next year is: Mrs. John Alford, Rhode Island School of Design, Providence; George H. Hamilton, Yale University, New Haven; Julius Held, Barnard College, Columbia University, New York; Dimitris Tselos, New York University, Chairman; J. Carson Webster, Northwestern University, Evanston, Ill.

RICHMOND PRIZE TO INDIANA UNIVERSITY ARTIST

Stephen Greene, instructor of drawing and painting at Indiana University, has received a purchase prize for his painting *The Sign* at the Virginia Museum of Fine Arts Biennial Exhibition of Contemporary American Painting. Mr. Greene received the BFA (1942) and MFA (1945) degrees at the University of Iowa.

SOUTHEASTERN REGIONAL CONFERENCE

The Southeastern Regional Conference will hold a meeting in conjunction with the annual meeting of the Southeastern Arts Association at the University of Georgia, Athens, Georgia, on April 13, 1946. The last meeting of this regional group was held at Salem College, Winston-Salem, North Carolina in October, 1942. At that time it was suggested that future meetings be discontinued for the duration of the war and resumed after the war.

The officers of the Southeastern Regional Conference are Howard Thomas, University of Georgia, President; Louise Hall, Duke University, Vice President; and Florence H. Robinson, Sweet Briar College, Secretary-Treasurer.

RENEWED ART ACTIVITIES AT TEXAS

Because of the relative youth of the art faculty at the University of Texas, a number have been away four or five years. Those returning with the last several months include: Kyle R. Morris, enlisted with the Air Forces and later an instructor in flying. Mr. Morris is an art historian. Julius Woeltz, formerly an army air forces Captain, has returned to Design and Drawing classes which he left four years ago. Professor Ward Lockwood, honorably discharged last fall as a Lt. Colonel in the Army Air Forces, has returned to instruction in advanced painting, and carries the hope that he may develop his own work to make up for much time lost. Major William McVey, who organized the University of Texas sculpture section, has returned from Air Forces duty in Tokyo and will assume teaching responsibilities the Spring Semester of this year. Returning also for the second semester of the 1945-46 year is Lt. Gibson Danes, USNR, who has been engaged in Air Combat Intelligence instruction at Quonset Point, R.I. Danes laid the groundwork and completed the original organization of the Art History section of this department. One remaining painter is expected to return to the department for the summer term. This is Capt. Boyer Gonzales, Jr.

The Art Department exhibition program, reinstituted this year, contains ten separate displays. During January there was an exhibition by Nahum Tschacbasov. Later exhibits will include the Texas General Exhibition selected by the principle museums of this region and the University of Texas, a series of original designs for album covers, by Steinweiss, a ceramics exhibit, a group of American paintings by contemporary artists loaned from the Macbeth Gallery, and a one-man show of paintings by Morris Davidson; the customary annual exhibition by students of this art department is also to be held, June 3 to June 15 of this year.

ILLINOIS FINE ARTS FELLOWSHIP

The fifteenth annual consideration of candidates for the Kate Neal Kinley Memorial Fellowship is announced by the University of Illinois.

It yields the sum of one thousand dollars which is to be used by the recipient toward defraying expenses of a year's advanced study of the fine arts in America or abroad. It is eligible to graduates of the College of Fine and Applied Arts of the University of Illinois and to graduates of similar institutions whose major studies have been in either music, art, or architecture. Applicants should not exceed twenty-four years of age on June 1, 1946, but slight deviations may be made for a very promising candidate. Application blanks may be had from Dean Rexford Newcomb, College of Fine and Applied Arts, University of Illinois, Urbana, Ill. Applications should reach the committee not later than May 1, 1946.

ART SCHOOL RECEIVES GRANT FOR PHOTOGRAPHY

Ten thousand dollars has been granted to the San Francisco Art Association by the Columbia Foundation for the establishment of a Department of Photography at the California School of Fine Arts. The new department, to be opened June 24, will occupy a major part of the school's northeast wing.

At the same time it was announced that Ansel Adams, nationally known photographer, is scheduled to plan and supervise the installation of the new department's equipment.

The Department of Photography at the art school will be concerned primarily with giving a thorough technical and esthetic training to students who will take their place in the professional field of photography.

STAFF ADDITIONS AT INSTITUTE OF DESIGN

L. Moholy-Nagy, director of the Institute of Design at Chicago, announces the following staff additions: Ralph Rapson, architecture; Alexander Archipenko, sculpture; Arthur Siegel, photography; Robert Longini, motion pictures; Robert Edmonds, motion pictures.

JUNIOR YEAR IN ZURICH

If transportation facilities become available a program of "Foreign Area Study" will be started next September in Zurich, Switzerland for qualified American students by an organization known as the Junior Year in Zurich. Inquiries should be addressed before May 1, 1946 to the director: Dr. Edmund E. Miller, 1123 N. Eutaw Street, Baltimore 1, Maryland.

FREDERICK RANDOLPH GRACE MEMORIAL

The friends of Frederick Randolph Grace, former Instructor of Ancient Art at Harvard University, who was killed in the service of his country, are raising a fund to purchase an appropriate work of art which will be presented to the Fogg Museum of Art in his memory. Contributions may be sent to Dr. Hugo Munsterberg, 62 Kirkland Street, Cambridge, Massachusetts.

TO COLLECTORS OF EARLY CHRISTIAN AND BYZANTINE ART

It is planned to hold an exhibition of Early Christian and Byzantine Art in Baltimore in the Spring of 1947. In order to increase the interest of the exhibition, it is hoped that it will be possible to include material that is not well known as well as some of the more familiar pieces in American collections. Since Early Christian and Byzantine objects are sometimes found in private or little known collections, any information about the existence of such material outside the larger museums will be greatly appreciated. Communication should be addressed to Marvin C. Ross, The Walters Art Gallery, Baltimore, Maryland.

MARSYAS THE THIRD

The third volume of *Marsyas* will appear in March. It has been written, edited, and completely supervised by graduate students at the Institute of Fine Arts of New York University. At the Institute, recently called by *Art News* "the leading American seat of graduate study in art history and criticism," candidates for higher degrees receive concentrated training which prepares them to teach in colleges and act as museum curators. As a part of this, they investigate in close consultation with the faculty important unsolved problems in fields of their own choosing, often reaching original and significant conclusions. As an outlet for these reports, *Marsyas* seeks to maintain the highest professional level.

Since the Institute's instruction hews to no one line, viewpoints expressed in the studies range through strict philology, stylistic analysis, iconographic interpretation, critical philosophy and social significance. Subject matter is equally wide. The forthcoming volume is concentrated in various aspects of Italian art in the Medieval, Renaissance and Baroque periods, but it opens with Greek sculpture and closes with contemporary American painting. Past studies have dealt, among other matters, with Roman sculpture, Duerer, Renaissance architecture, Géricault and Gauguin. Apart from the war, *Marsyas* has been annual, and editorial work for Volume Four is now under way. Use of the photo-offset process keeps costs from being prohibitive and produces a handsome and functional volume.

PRINT RETURNS

Vol. IV, No. 1 of the recently revived *Print: A Quarterly Journal of the Graphic Arts* maintains a high standard of editorial content together with a fine presentation of typographic design. This issue contains several articles on fine prints and printmakers.

SAWYER RETURNS TO WORCESTER

Charles H. Sawyer, Director of the Worcester Art Museum, who has been on leave of absence in Government Service since July, 1943, returned to the Museum in February. After competing basic training in the Military Police, Mr. Sawyer went aboad with a Civil Affairs Division in April, 1944. He served for eight months with the Monuments, Fine Arts, and Archives Branch of the German Country Unit of SHAEF and with the U. S. Group Control Commission for Germany. After being transferred to the Office of Strategic Services, he was returned to this country in January, 1945, in a civilian capacity to take charge of the Washington office of a special art looting investigation unit organized by O.S.S. During the past six months he has been Assistant Secretary of the Roberts Commission (The American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas), which was appointed by President Roosevelt in 1943 to advise the State and War Departments on the protection of cultural treasurers abroad. Miss Louisa Dresser, who has served as Acting Director since November, 1943, will continue at the Museum in her former capacity as Curator of Decorative Arts. Lt. Commander Perry B. Cott, U.S.N.R., Associate Director of the Museum, who has served abroad for over two years as an Arts and Monuments officer in Italy and Austria, is scheduled for early return to this country. Commander Cott entered the Navy in May, 1942.

MCKINNEY TO DISNEY AND PEPSI-COLA

Roland J. McKinney, for six years Art Director of the Los Angeles County Museum, has been engaged as Art Counselor by the Walt Disney Studio with headquarters in New York, where he will contact artists and search for new talent for the Disney interests.

At the same time he has accepted a position as Director of the Annual Art Competition of the Pepsi-Cola Company which this year, in addition to cash awards, offers seven Fellowship Awards in painting, each of which amounts to $1500.

EXHIBITION AT POMONA

An exhibition entitled WEATHER IN ART is being shown at Rembrandt Hall, Pomona College, Claremont, California during March. It consists of thirty-four paintings by contemporary artists which show in one way or another the effect of the weather upon the economic or emotional life of man.

Letters to the Editor

SIR:

The discussion of print collecting that was carried on in the COLLEGE ART JOURNAL (January and November, 1945) has no doubt been of great interest to your readers. I venture to enter the discussion because I wish to vote a most emphatic "yea" in support of Mr. Middeldorf and at the same time offer an amendment in favor of a less ambitious program than the one he proposes. I fear that some college art teachers may have been frightened by the formidable erudition of Mr. Middeldorf's article and by the elaborate provisions for custodianship and indexing which he seems to require. We of the small colleges should remember that he is speaking from the point of view of a well endowed university with the staff and equipment for post-graduate instruction, research, and highly specialized undergraduate courses.

Mr. Schniewind, on the other hand, is, I think, unduly alarmed about the competitions with museums that would result from the colleges adopting Mr. Middeldorf's suggestion. No small colleges and few if any universities are likely to go in for print collecting on the scale suggested, or at least implied, in Mr. Middeldorf's article. A very modest collection will serve as the material for a course of as many credit hours as undergraduates would want or college teachers have time to offer.

The guiding principle in building up a college art collection should be to secure good examples which are not too precious to handle. If I had one of the rare and costly Rembrandt etchings, I should not want to pass it around in class or even exhibit it under glass except in a place that was well guarded. But we have in our collection a small early Rembrandt etching, a few early woodcuts, and an original of Duerer's *St. Jerome* that I am sure Mr. Schniewind would not be interested in. It has been closely trimmed and has been mended, but is otherwise a good study print. At any rate it is made to serve its purpose in my course. At the first meeting of the class, it is laid on the table along side of several good reproductions. I ask them what is the difference, and, of course, they don't see any. Then I tell them that the main purpose of our study will be to learn to see the difference.

In the field of contemporary prints it is possible for the art department of a small college to build up a fairly large and varied collection illustrating all the important processes and a good many different styles.

Perhaps it is because I am an enthusiast that I think the level of quality in American prints is considerably above that of any other branch of contemporary art. The instructor who wants to bring his students into direct contact with original work of a high order would do well to have them study prints.

A print collection gives the teacher in a small college his only opportunity to offer a course in which photographs, lantern slides, and books, the husks of art study, can to a large extent be dispensed with.

Philip B. Whitehead
Beloit College

Sir:

In the January, 1946 issue of the College Art Journal a report of an annual meeting of the Midwestern College Art Conference included two delightful sentences: "There followed a period of lively discussion on the possibility of raising the general level of taste. Several methods for accomplishing this end were proposed." Elsewhere in the same issue one museum critic disagrees with another about the importance of including broader social responsibilities at the expense of excluding the esthete.

In the case of the College Art conference one can imagine a concern with the vast ignorance of the Halstead street environs about reforms contained in the work of Piero di Cosimo. It is indeed regrettable! However, a general level of taste is hardly something to be elevated or lowered by a process similar to pouring clear water into a muddy trough. And, the general lifting of cultural levels in any area, metropolitan or otherwise will occur in inverse ratio to the amount of nervous energy consumed in the process of self-maintenance. Presumably, capacity for gradual and normal social adjustment, adequate diet, careful attention to a long-range program of intellectual stimulation, and some kind of harmony in one's surroundings also effect taste. And, taste is such an insipid word.

Perhaps the issue is the problem of developing types of communities in which slums, juvenile delinquency, ruinous housing and traffic conditions are not common denominators. The implications of both the palliative and the cure are socio-political as well as esthetic. We can have better in this country, we can learn more in our schools and museums if we want to. But first we need to create the ambient in which these good things are generally available. Social, and intelligent political pressure, plus allocation of tax support for increased educational proficiency at primary and secondary levels are included in my general prescription. Further, better organized community life can concern itself not with taste alone, but with occasional participation in the production of art forms. This kind of community should keep purveyors of taste well occupied, if only in keeping level with their neighbors.

DONALD GOODALL
The University of Texas

SIR:

Messrs. Alford and Pepper's comments on my article contain more error than I can expose here. I shall reserve a fuller reply for an early issue.

Apparently, I made Mr. Pepper so angry that he could neither see nor quote straight. In one summation, I wrote that some historians "believe, in short, that it is impossible to know very much, but that we can and should keep our intellectual muscles in good shape." Mr. Pepper amputated the first half of this sentence—the main reference—and went on to quote me: "We have got to rid ourselves of these notions, etc.," presenting the reader with a substantial misconstruction. Again, I am quoted as saying it is "unscientific" to try to develop mere intellectual power. This is probably correct, but the quotation cannot be found in my article.

I believe that I was unambiguous in attacking skepticism in the liberal arts and in deploring the *waste,* not the development, of intellectual power.

Mr. Alford equates scientific thinking with the mechanistic point of view and attributes championship of that point of view to me. The attribution is manufactured. Does he regard as mechanistic Panofsky's *Dürer,* my chosen example of a scientific work in the history of art? Further, I said in my concluding paragraph: "A sound science of art history will bring within the scope of positive knowledge facts about the organization of phenomena at the *opposite* end of the scale from the phenomena of mechanics."

SAMUEL CAUMAN
Boston, Mass.

Book Reviews

Alfred H. Barr, Jr., *What Is Modern Painting?* 44 p., 48 ill. New York, 1945, The Museum of Modern Art. $1.00.

Roberta M. Fansler and **Margaret R. Scherer**, *Painting in Flanders.* 36 p., 37 ill. New York, 1945. The Metropolitan Museum of Art. $1.00 + 5¢ postage.

A. C. Ward, *Seven Painters—an Introduction to Pictures.* 82 p., 7 pl. London, 1945, Oxford University Press. $1.25.

All three of these booklets represent a comparatively new and still largely unexplored variety of art publication. Adapted in both price and content to the needs of readers whose acquaintance with works of art of any kind is either non-existent or at best severely limited, they are not intended to convey information, in the manner of popular histories of art or college texts, nor to teach "appreciation" in terms of aesthetic principles, but simply to establish some sort of contact between the reader and the work of art in its contemporary setting. In the words of Alfred Barr, their objective is to "undermine prejudice, disturb indifference, and awaken interest."

The obstacles in the path of such an undertaking are considerable; apart from the difficulty of finding a method of approach that will fulfill its purpose without sacrificing the author's intellectual self-respect, there is the problem of how to provide good and plentiful illustrations while keeping the price sufficiently low for mass distribution. Since this can be achieved only by trimming the margin of profit to the very bone, the task of issuing these publications naturally falls upon the museums as part of their educational activities, rather than upon commercial publishers. Both *What is Modern Painting?* and *Painting in Flanders* are notably successful specimens of this type. Mr. Barr's booklet, however, is by far the more important of the two, since the need for it has been greater and the subject itself much more difficult.

Among the vast amount of special pleading, of uninformed, sensational, or esoteric writing in the field of contemporary art, *What is Modern Painting?* stands out as a small miracle of balanced judgment and clarity of expression. While intended primarily for the upper levels of secondary schools, the booklet is of equal value to college students as well as to the public at large. It might be of interest here to report the verdict of several hundred freshmen and sophomores who used *What is Modern Painting?* during the past year as a supplement to their regular text book in the introductory course in the history of art conducted by this reviewer; as part of their final examination, they were asked to write a critique of Mr. Barr's views, care having been taken not to prejudice them one way or the other nor to make them feel that they had to like modern art at any price. About one quarter of the class openly declared that reading the booklet had not budged them from their predominantly negative attitude towards the subject, but there was virtually unanimous agreement concerning the author's ability to argue his case. The points most frequently emphasized were the lucidity and fairness of Mr. Barr's reasoning, his avoidance of violent partisanship, and his implicit respect for everybody's right to an individual opinion; and even the most conservative members of the group admitted that *What is Modern Painting?* had induced them to take seriously what they had hitherto regarded only as a bad joke. All this is the more remarkable since Mr. Barr's approach is based on terms to which students ordinarily react with nothing but profound distrust and embarrassment, such as "truth, freedom, perfection." That he has been able to give force and meaning to these vague, overworked concepts is perhaps the highest compliment any reader can pay to Mr. Barr's booklet.

However, *What is Modern Painting?* has numerous other merits as well. The author has very wisely avoided any undue emphasis upon chronology, even though the main divisions of the text—Realism, Impressionism, Expressionism, The Constructors, Mystery and Magic, Allegory and Prophecy—do suggest the evolution of painting since the mid nineteenth century. Great care has been taken to clarify the significance of these terms without resorting to the complex and unfamiliar phraseology so frequently encountered among writers on modern art. The illustrations, chosen mostly from the collection of the Museum of Modern Art, are numerous, adequate in quality and size, and so completely integrated with the text that the two have become truly interdependent.[1] As far as their selection is concerned, needless to say, complete agreement is hardly to be expected. This reviewer has found only one item that leads him to register a serious objection; he fails to see why Peter Blume's *The Eternal City* merits the same prominence given to Picasso's *Guernica*—a full-page illustration with an equal amount of text. Finally, there is a criticism concerning not Mr. Barr but the publications department of the Museum of Modern Art: originally, the price of the booklet was seventy-five cents for single copies and twenty-five cents for quantity orders from educational institutions. The second edition, issued a few months ago, is identical with the first except for a few very minor changes, a new cover design, and a somewhat less satisfactory printing job, yet the price has been raised to one dollar for single copies and to eighty cents for quantity orders. Increased printing costs may explain the slightly higher retail price, although as a whole the second edition must have been considerably less expensive to produce than the first. But there is nothing to justify the disproportionate increase in price for quantity orders, which is bound to restrict the distribution of a work that deserves the widest possible audience.

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[1] Most of the pictorial material used by Mr. Barr is available in color reproductions published by the Museum of Modern Art; in addition, the Museum has recently assembled a complete exhibition of photographs and reproductions mounted on large panels that may be either rented or purchased for use with the booklet. Sets of Kodachrome lantern slides illustrating the booklet are also available for rental or purchase.

Painting in Flanders might be described as a gallery talk in printed form, but a gallery talk of the most excellent quality. Its aim, as stated in the preface, is to show the material and cultural environment of Flemish painting, but to let the picture, rather than the written document, carry the burden of proof. Political, social, and economic conditions, the guild system, painting technique, the varied conditions of art patronage, and the painter's attitude towards the visual world are presented to the reader in conjunction with pictorial examples ranging from the center panel of the Ghent alterpiece to Pieter Bruegel's *Harvesters*. In the text, the authors have assembled a great deal of useful and well-documented information without overburdening it with factual details. The excellent quality of the illustrations and the carefully chosen bibliography further enhance the value of *Painting in Flanders* as an introductory text for both college students and interested adults.

Unfortunately, the same cannot be said of A. C. Ward's *Seven Painters*. Instead of being "an introduction to pictures," the volume offers little more than platitudes, anecdotes, and irrelevant gossip, and its meager factual content is marred by the most elementary misconceptions, particularly in the earlier chapters. The following are a few random samples: in discussing the contribution of the van Eycks to the development of painting technique, the author seems to be under the impression that oil paintings dry quickly indoors, while tempera panels have to be dried slowly in the open air; the genius of Jan van Eyck is illustrated by pointing out the influence he had upon Grant Wood; the Renaissance started after the capture of Constantinople by the Turks, when Greek refugee scholars brought "the vast stores of ancient learning" to Italy and Western Europe; the difference between Venetian and Florentine Renaissance painting is explained by the fact that the Venetians, being great voyagers and traders, had grown to love the rich fabrics and magnificent jewels of the Orient, while Florence was constantly filled with "anxiety and upheaval" due to the "prolonged wars between great families struggling for mastery." Concerning the elongated bodies found in Byzantine art and in El Greco, the author uses a dietary approach that ought to be of special interest to the editors of *Vogue:* elongated bodies inevitably convey an impression of superior virtue, since the saints usually confine themselves to a rather meager fare, so that their figures become thin and angular, i.e. "elongated." In short, the most fitting subtitle for *Seven Painters* would be "the cliché expert testifies on Jan van Eyck, Leonardo, El Greco, Vermeer, Constable, Whistler, and Cézanne."

H. W. Janson
Washington University

James Thrall Soby, *Georges Rouault,* 132 p., 128 ill. (of which 3 in color). New York, 1945, The Museum of Modern Art. $3.00.

The combination of book and catalogue as the Museum of Modern Art has published it for the last ten years represents one of the most successful ventures in the publishing business, and it forms one of the most satisfactory sources of sound information ever published by a museum. Popularization of once rather esoteric names in contemporary art is combined with high standards of precise workmanship to make these publications source books for the study of modern art.

All these qualities can be claimed for its most recent volume on Rouault. In a way the task was well prepared by the catalogue of the Institute of Modern Art in Boston (1940) and the excellent but expensive book by Lionello Venturi (E. Weyhe, New York, 1940). The arrangement and accordingly the dating of the paintings is in general identical with Venturi's chronology (but see p. 84 dated c. 1936, in Venturi dated 1930; Christ mocked, color plate next to p. 82, 1932, in Venturi before 1930). It must be realized, however, that the selection of a date in the case of Rouault is often arbitrary, since the artist often kept pictures for years in his studio, painting them over and over again. The reproductions are excellent, in a few instances (pl. 57, Mr. X.) much darker than in Venturi. Of the larger paintings of the earlier period marked by the influence of his teacher, Moreau, only one is reproduced (*Samson,* 1893). By that time the inspiration of Leonardo, Gruenewald and Rembrandt had raised the pseudo-mysticism of the teacher to a deeper and more lasting experience in the student. In the exquisite drawings of his parents (Venturi pl. 7) and of himself (Soby p. 9 and Venturi pl. 6), of 1899, the sensitiveness in the recording of light values, so important in his later work, is apparent. Of these three masters Gruenewald seems to strike the most sympathetic chord, to whom, indeed, Rouault dedicated a poem. An interesting chapter is given to the Catholic radicalism of Leon Blois, which was of decisive importance to the artist.

The connection with the Fauve artists is evident in the revolutionary period of 1906, and occasionally stylistic peculiarities are as marked for the art historian as in the style of folds of a Burgundian Madonna of the Sluter circle. And as in the case of the "International Gothic," an "International Expressionism" may be noticed which invites a comparison of Rouault's head of Christ of 1913 with Emil Nolde's same subject matter of 1909 (ill. in *Genius,* vol. I (1919), p. 1). From 1908 on the primary vision of the artist seems achieved and the later work represents the maturing and the varying of its basic motives. The author follows its rather monotonous typology with a brave effort at catching its essentials in descriptive words. The analysis of the visual data and its relation to psychological and historical elements could be carried still farther than the writer does. The text is agreeably free of the premature laudatory claims which so easily creep into texts on contemporary artists. As the catalogue indicates, the work of this tenaciously consequent painter and graphic artist has found an unusually warm response among the collectors and museums of this country, for it is made up exclusively of American-owned paintings and prints. This is in a way surprising, because Rouault's work is rather monotonous, and intentionally unbeautiful in its subject matter in many instances.

This publication is certainly the best available introduction to an acquaintance with Rouault.

Alfred Neumeyer
Mills College

K. T. Parker, *The Drawings of Hans Holbein in the Collection of His Majesty the King at Windsor Castle.* London (Phaidon Press) and New York (Oxford University Press), 1945. $5.50.

With regard to this recent publication of the Phaidon Press, the reviewer finds himself in a rather novel position. Many of the preceding volumes of the same series were apt to elicit from him a response somewhat like this: Excellent plates; would that I could be as enthusiastic about the text. This time, however, though the plates are probably as good as one could wish for under the circumstances, it is definitely the text that commands his greatest attention, nay, his profound gratitude. The author's previous work, such as his publications on French and German masterpieces of drawing, would lead one to expect him to shed much-desired light on the subject in question, and one need only say that the present volume is likely to surpass even the keenest of such expectations.

The text is divided into an *Introduction* (pp. 7-34) and a *Catalogue* (pp. 35-58), supplemented by a welcome *Table of References and Index of Names* (pp. 60-62). The introduction, illustrated with details of some of the finest drawings as well as with some supplementary works deals first with the complicated and often misrepresented history of the Holbein drawings at Windsor and in a manner marked by great circumspection and lucidity. While this takes up the larger part of the introductory remarks (pp. 8-24), it is the remaining few pages which command our closest attention and which, couched in words of cautious reserve, constitute a lasting tribute to the author's acumen and perspicuity. After having stated that the topics "of the chronology of the drawings, their medium and method, and present-day state of preservation are, by their very nature, closely interconnected," he proceeds to show that "the portrait studies of Holbein's first English period (1526-28) differ radically from the more numerous of his second visit" in technique (use of unprimed paper in the former) as well as in style (decreased plasticity, more simplified form and greater concentration of expression in the later ones). But here, the delicate problems regarding the work with pen and brush which appears on some of the drawings and the use of some mechanical apparatus, both of which are raised by the late drawings, must enter into the discussion since they are indissolubly connected with questions of chronology. It is well known that scholars have taken very different stands in this matter. As to the work with the pen and the brush, Paul Ganz has expressed the rather dogmatic opinion that all of it is due to later retouching, while others have held views which would allow some of that work to be recognized as Holbein's own. One of these views is connected with the second problem, the one pertaining to the use of some mechanical device such as was described by Dürer in his *"Unterweisung der Messung."* It was Joseph Meder who first suggested that Holbein might have availed himself of this method by which outlines of the face of the sitter were traced on a pane of glass and later transferred to paper —a method which "is apt to jar on modern susceptibilities, much in the same way as the use of photography," but which has to be dealt with, not in order to find out "whether Holbein did well to adopt [it], but whether in fact he did so." It is useless to try to condense the author's careful treatment of these problems since he himself has condensed it into a few paragraphs in which every sentence counts. Suffice it to report briefly that he successfully connects the "flat" effect of the late drawings with the one-eyed seeing pertinent to the mechanical device mentioned above, that he is able to state, from the prevalence of left-handed shading, that Holbein was actually lefthanded (as already duly reported by van Mander), that double offsetting seems occasionally to have been employed by him, and that the rubbing effects of such offsetting, whether simple or double, must be considered in conjunction with the problem of redrawing the contours and the lack of balance between chalk and penwork noticeable in some of the drawings. For "it must always be remembered that these drawings we are here concerned with were not intended to stand as independent works of art, but that their sole purpose was to provide the painter with the pattern he needed, and to enable him to proceed without constant reference to the living model." Though many of the drawings were undoubtedly damaged by indiscreet handling and retouching of later generations, the author is just as undoubtedly right in assuring us "that the indiscriminate condemnation of *all* the penwork and brushwork oversteps its mark by a wide margin" (a judgment which, in a footnote, is tentatively extended to the penwork on the silverpoint drawings by Holbein's father).

The *Catalogue,* consisting of 87 numbers, is a model of accuracy. It deals with every aspect of iconography, chronology, technique, and preservation; generously illustrated with comparative material, particularly from the paintings to which the drawings are related, it stands as a monument of learning and, as does the text, agreeably refrains from dogmatic statements. In the rare cases in which the reader is tempted to make reservations regarding the author's judgment of quality and preservation, one feels keenly that one's dissenting opinion is more probably due to the inevitable imperfections of the reproduction than to a mistake on the part of the author (e.g., with respect to the penwork on no. 72), and there is special reason to be grateful for the rescue from Ganz' verdict of such a pure masterpiece as is the portrait of the Earl of Southampton (no. 66).

The publishers should be congratulated on a fine job of printing of text and illustrations. While it is unavoidable that the half-tones should give but a weak reflexion of the miracles of technical variety and coloristic charm which the originals display, and that in addition, they reflect these qualities of the originals in different degrees with the result of making comparisons a risky task, they can nevertheless be termed very satisfactory. The frontispiece is a fair color-reproduction of the drawing, on vellum, of *Solomon and the Queen of Sheba.*

Wolfgang Stechow
Oberlin College

Paul Bromberg. *Architecture in the Netherlands.* 94 p. Illus., New York, 1944, Netherlands Information Bureau. 60¢.

Paul Bromberg. *Decorative Arts in the Netherlands.* 62 p., Illus., New York, 1944, Netherlands Information Bureau. 60¢.

These booklets, presenting accurate, if popular, accounts of phases of the arts in the Netherlands, are varieties of the refined propaganda circulated during the war by several European countries. However, these booklets, well illustrated, give an excellent idea of current trends of certain of the arts in Holland. As would be expected, the first named pays attention only to architecture. It points out, among other facts, the influence upon Holland's pioneer modern architect, H. P. Berlage (1856-1934), of the work of H. H. Richardson, Louis Sullivan and Frank Lloyd Wright. To be sure Wright's designs had been published in Germany in 1910. It was Berlage, however, who, by writing and lectures, called Wright to the attention of the Dutch people. And in no European country has Wright a firmer standing today. The greater part of this little book is given over to the discussion of current problems including city planning, new materials, "functionalism," new structural systems, new living requirements, housing, and similar matters.

The decorative arts booklet pays attention briefly to ceramics, weaving, glass, metal work, furniture and furnishing, and the handcrafts. It contains a bibliography featuring Dutch and English titles having to do with the subject matter. These treatments, though brief, should be of value to those interested in current trends in these several phases of decorative art in the Netherlands.

REXFORD NEWCOMB
University of Illinois

JACOB BURCKHARDT, *The Civilization of the Renaissance in Italy,* xxiii + 341 p., 100 ill. London, 1944, Phaidon Press (New York, 1945, Oxford University Press). $2.50.

The value of this work, often used as collateral reading in courses in the history of art, is too well known to need discussion at this date, and interest will center rather on how well the publishers have presented it. The smaller and lighter format, about 5 by 7 inches and little more than half an inch thick, makes a much more handy volume than the rather bulky one issued by the same publishers in 1937, with which it will be chiefly compared. The half-tone illustrations are less numerous, smaller, and not of such good quality as the photogravures of the earlier, but this will not lessen the value of the present edition; the text does not discuss the visual arts, and the presence or absence of a given group of illustrations is not a matter of importance. The editor, Ludwig Goldscheider, has added a preface, and comments on some of the illustrations. The earlier edition was exhausted some time ago, adding to the value of this one, which is apparently the only one in English now in print.

The earlier edition was a complete translation of the work as Burckhardt left it, but the present one is not quite that. The most important change occurs in the omission of nearly all the notes. This may make the volume more attractive to the casual browser, and perhaps will not greatly lessen its value to the undergraduate student, although the notes frequently contain comments or quotations which might interest even the general reader; but for the more serious reader or the advanced student the volume will lose in value and usefulness. I do not refer only to the budding historiographer, who might wish to know what sources had been followed, or who might profit from noting what sort of statements the author thought it desirable to confirm or illustrate by an added detail or quotation or concerning which the reader's attention should be directed to a source, who might benefit, that is, from seeing how the author handled the problem of writing history; I think rather of the sensitive reader, specialist or not, who wishes to grasp the work in all its goodness, to penetrate completely into the author's view of the subject, and who will be deprived of the illumination which the author cast, in his own way, on certain points, who will be unable to sense the equilibrium between notes and text in the balance and emphasis of which the author's individual view of the subject finds an intimate expression.

And who can tell at just what point, or in what turning of the author's mind, a given reader may not gain a sense of Burckhardt's form of approach to history, which may be for him a priceless acquisition? In a general way, the decision to omit most of the notes, or at times to retain only part of a note while discarding an equally important part of it (pp. 4, 53), implies a too easy assumption that one can know at just what point a great work will cease to be profitable to its readers. The notes which are retained, less than a tenth of the original number, are placed conveniently at the foot of the pages, an improvement over the earlier edition—particularly if more of the notes had been retained.

Some new notes have been added, giving additional references, or to furnish the student with a translation. In general these additions are distinguished, as they should be, from the author's words. An exception occurs (p. 24) when a translation of a French phrase is slipped in as if it were a part of the original text, the more regrettable in that the translation inserted is incorrect, since it renders the phrase, *Jamais homme cruel ne fut hardi,* as, "There was never a more cruel man," whereas it means, cruel men are never brave, and might be literally translated, "Never was a cruel man bold." The mis-translation distorts the relationship of the quotation to the context, and will give the student who does not know French a very poor idea of Burckhardt's aptness in the use of quotations. It would be helpful to furnish translations of the passages in foreign tongues, but they should be clearly set off as the additions of an editor. The idea of doing this apparently occurred in preparing the present edition, but was only half-heartedly carried out; the reader will be puzzled at finding a translation in one case (pp. 75, 260) but not in another (pp. 159, 264, 328). On the other hand, the introduction of new material is less easy to justify, no matter how clearly it is marked. The added notes at times direct the reader to available illustrations or translations (pp. 49, 113), which may be helpful and admissable; but at other times they give facts or references which, though pertinent to the subject, seem inharmonious with the degree of specificness required by the author's thought at a given point (pp. 41, 226); and occasionally they have the aspect of mere additions (pp. 27, 28, 90, 123). The peculiar worth of this book does not lie in the citation of facts but in its presentation of the directions and forms of activity of a period and their value, and in the spectacle it preserves of the human spirit at work identifying itself in disengaging this life from its records in the past. In making additions to such a work it will require rare wisdom and objectivity to avoid crossing the line between helping the student and meddling with a classic. Fortunately these added notes are limited in number.

For our own development we should of course take from a classic whatever we want, according to our own needs, but we should not forget that its form, as a concrete focus and example of human experience and action, is something of unique importance which should be kept clear in all its details, for the use of others as well as ourselves. In producing a reprint or translation of a work already existing in published form the situation is not crucial—one need only think of a single statue or painting to feel vividly the difference—since copies of the original edition remain. The question is rather one of social economy and convenience, to which, however, some educational and cultural responsibility attaches, a question of making it easy for individuals to develop freely and fully by taking, each what he needs, from those instruments of growth that are the classics, that is, of presenting the valued work in such a way as to withhold nothing of its full round of potentialities. The present edition could do more for more people if the notes had not been discarded. The addition of new notes, aside from furnishing translations, seems largely vain, and must spring from the feeling that the work is in some way out of date rather than from perception of its unique value. In undertakings of this sort the better attitude therefore seems to me to be that expressed by Wilhelm Bode in his preface to a German edition of this work, of 1928: "In form and content a classic, it will brook no alteration or revision; indeed it gains therefrom its particular value, and requires only to be preserved intact, so that we can always see therein how one of the keenest spirits of the past century judged of the history of the civilization of Italy in the time of the Renaissance."

An edition in format of about the size of this one, printing all the original notes at the bottom of the page in smaller type, and including in clearly distinguished notes translations of the foreign quotations, would be ideal for widest usefulness. In the meantime the present edition, except for omission of the notes, comes near enough to that ideal to be useful, and we must be grateful for the publishers' effort to keep this classic in print.

J. Carson Webster
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Books Received

Aesthetic Experience and Its Presuppositions, by Milton C. Nahm, xiii + 554 p. New York, 1946, Harper. $4.50.

The Art of the Renaissance in Northern Europe—Its Relation to the Contemporary Spiritual and Cultural Movements, by Otto Benesch, xiv + 174 p., 86 ill. Cambridge, 1945, Harvard University Press. $7.50.

The Basis of Criticism in the Arts, by Stephen C. Pepper, ix + 177 p. Cambridge, 1945, Harvard University Press.

De Medici to Markova—Three and One-Half Centuries of Ballet, by Joseph Bastien, 1 p., (a chart, 22 x 17 in.). Boston, 1945, Bruce Humphries. $1.00.

Form and Sense [*Problems of Contemporary Art, No. 1*], by Wolgang Paalen, 64 p., 24 ill. New York, 1945. Wittenborn. $2.00, paper.

Home Craft Course in Bookbinding, by Burl N. Osburn, 28 p., ill. Plymouth Meeting, Pa., 1945, Mrs. C. Naaman Keyser. $1.00, paper.

Home Craft Course in Pennsylvania German Spinning and Dyeing, by Bernice B. Osburn, 51 p., ill. Plymouth Meeting, Pa., 1945, Mrs. C. Naaman Keyser. $1.00, paper.

New Architecture and City Planning—A Symposium, edited by Paul Zucker, 694 p., ill. New York, 1944, Philosophical Library. $10.00.

Notes Hispanic, 132 p., ill. New York, 1945, Hispanic Society of America. $1.00, paper.

One and Twenty—Duke Narrative and Verse, 1924-1945, edited by William Blackburn, (Book Designed & Illustrated by pupils of Clare Leighton), xiv + 297 p., 29 engravings. Durham, N. C., 1945, Duke University Press. $3.00.

Plastic Art and Pure Plastic Art [*The Documents of Modern Art*], by Piet Mondrian, 63 p., 26 ill. (of which 2 in color). New York, 1945, Wittenborn. $2.25.

Raphael's Drawings, by Ulrich Middeldorf, 56 p., 61 pl. New York, 1945, Bittner. $15.00.

The Relief Print—Woodcut, Wood Engraving and Linoleum Cut (Introduction by Karl Kap), edited by Ernest W. Watson & Norman Kent, 79 p., ill. New York, 1945, Watson-Guptill. $4.50.

NOTICE

THE PLACEMENT BUREAU of The College Art Association of America has received many requests from colleges and universities for instructors in the various branches of Fine Arts. Inquiries for personnel have also been received from museums.

Anyone interested in filing an application should write for the necessary forms to The Placement Bureau of the College Art Association of America, 625 Madison Avenue, New York 22, N.Y.

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